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HOLLYWOOD, AFRICAN CONSOLIDATED FILMS, AND  
“BIOSKOOPBESKAWING,” OR BIOSCOPE CULTURE: ASPECTS OF  
AMERICAN CULTURE IN CAPE TOWN, 1945–1960

A Thesis  
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in African History

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## CONTENTS

LIST OF CHARTS AND GRAPHS .....	iii
ABSTRACT.....	iv
INTRODUCTION .....	1
CHAPTERS	
1. Overview of 'Americanization' and Consumer Culture in Twentieth Century South Africa .....	4
Literature Review .....	6
American and South Africa Economic Connections, 1930–1960 ..	22
American Automobiles, Mass Marketing and South African Consumer Culture .....	26
2. 'America' in Cape Town's English-speaking Press, 1945-60 .....	41
3. The Organisation Of The Cinema In Cape Town, 1930-1960 .....	70
General Overview: Cinemas in Cape Town .....	72
The Film Industry in South Africa .....	87
Hollywood Films Dominate the South African Market. ....	101
'The Big Three' in Cape Town .....	109
4. The Film Circuit, American Images, And 'Modern' Cape Town, 1945–1960 .....	114
The Circuit And The Genres Of Films In Cape Town .....	116
Differences Within White Cinemas and Within Coloured Cinemas. ....	128
The Cinema And South Africa as a Modern, Western Nation ...	138
5. Exploitation: The Marketing Of Hollywood And America In Cape Town, 1945–1960 .....	149
Methods Of Exploitation .....	152
6. The Death of the Residential and Downtown Bioscope and the Decline of American Images in Cape Town, 1945–1960 .....	180
Television, Monopoly Hearings, and Ster-inry .....	180
Zoning, Drive-ins and the Death of the Residential Cinema .....	184
Changes in American Films .....	194
CONCLUSION.....	196
APPENDIX.....	199
BIBLIOGRAPHY.....	270

## CHARTS AND GRAPHS

Charts	Page
1. American Manufacturers in South Africa, 1920–1960. ....	24
2. 1953 <i>Cape Times</i> Film Contest . . . . .	62
3. Post World War II Cape Town Bioscopes. . . . .	81
4. Films Inspected, Rejected, or Otherwise Classified by South African Board of Censors, December 1952. . . . .	125
5. Films at Alvin Theatre, Camps Bay, First Saturday of the Month, June–December 1950. . . . .	131

Graphs	Page
1. Films in Cape Town, By Country 1946–1960. ....	64
2. Genres of Film in Cape Town, 1946–1960. ....	65
3. Number of US Films v. British Films in Cape Town, 1946–1960. ....	103
4. Genres of Film, By White v. Coloured Theatres, 1946–1960. ....	121
5. Total Number of Films by Neighborhood and By Genre, 1946–1960. ....	127
6. Number of US Films v. British Films by Neighborhood, 1946–1960. ....	183



## ABSTRACT

This thesis examines the deep-rooted history and structure of American culture in South Africa during the twentieth century. It examines one aspect of that cultural penetration in particular, the cinema industry, in Cape Town, a region of predominantly British influence, in order to illustrate a process in which America displaced Great Britain as South Africa's political, economic, and cultural centre. Based on a wide range of unpublished government documents, oral interviews, periodicals, and a survey of motion pictures in Cape Town between 1946 and 1960, this thesis illustrates that not only did American images and products dominate the South African market, but American methods of mass marketing and advertising intensified South Africa's development of a consumer culture. Chapters on the coverage of 'America' in the Cape Town press, the structure of the South African film industry and its circuit of cinemas, the genres of films shown in Cape Town, and the marketing of Hollywood films in South Africa illuminate the connections between the cinema, local businesses, magazines, newspapers, and the music world, showing not only the structure behind tremendous amount of American culture present in 1940s and 1950s South Africa, but the involvement of South Africans themselves in producing and presenting such a culture.

## INTRODUCTION

At first glance, Cape Town in the 1940s and 1950s seemed to be a bastion of colonial British influence, the farthest thing from the vulgar commercialism of the United States. Two visitors to Cape Town in the 1940s—H.V. Morton and Douglas Reed—felt that the Cape had a uniquely European feel to it. As Reed put it, Cape Town was “distinctively an outcrop of Old Europe.”<sup>1</sup> Capetonians cheered their favourite rugby and cricket teams. Bridge was played at local clubs and hotels such as the Glendower in Rosebank, and tea was served in the afternoon throughout the Cape peninsula. And Cape Town went wild with the Royal Visit of 1947, as Vivian Bickford-Smith describes:

To greet the Royal family’s arrival in Table Bay, children from Sea Point schools formed a living ‘Welcome’ sign on Signal Hill. On shore, the royal motorcade traveled through the crowded main streets and across the Parade—‘the picturesque centre of the non-European welcome’—before ending at Government House. In the evening the biggest fireworks display ever seen lit up Green Point Common. The Cape Town visit was filled with the likes of state banquets, civic balls, reviews and garden parties. A ball for 4,000 coloured Capetonians in the City Hall featured a ‘Malay’ pageant—including a mock wedding—introduced by I.D. du Plessis.<sup>2</sup>

The outward presence of American culture in 1940s Cape Town was difficult to discern amongst British, Xhosa, Afrikaner, Malay and Khoisan influences. Few

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<sup>1</sup> Vivian Bickford-Smith, Elizabeth van Heyningen, and Nigel Worden, *Cape Town in the Twentieth Century: An Illustrated Social History* (Cape Town: David Philip, 1999), 368-369.

<sup>2</sup> Ibid, 383-385. In this paper, the terms ‘white’ and ‘European’ are used to designate South Africans of British and Dutch, German, and French descent. ‘Non-European’ is a larger classification covering all groups that do not fall into the above, such as ‘black,’ who are often referred to as ‘Natives’; ‘Coloured’ (who are of European, Bantu African, and Khoi-san descent), and ‘Indian’ or ‘Asian.’ These racial terms were used in the classification of films and cinemas by the South African Board of Censors.

Americans visited, worked, or emigrated to the Cape. The majority of American visitors were naval crewman stopping in Cape Town on leave. Often they would play baseball against local squads, play jazz at the local bioscope (as cinemas were called in South Africa), and get extended coverage in the press. But such visits were rare. Business-wise, most American companies located their headquarters on the more economically productive Rand. Architecturally, the American-style of low-slung, concrete petrol stations, car dealerships and shopping marts were not found in downtown Cape Town but rather in the northern and southern suburbs along Voortrekker Road in Parow and Goodwood and along Main Road in Salt River and Woodstock.<sup>3</sup>

But inside and outside of Cape Town's bioscopes, and on the street corners, and in local hotels and cafes such as the Princess in Retreat, the Blue Peter in Blauwberg, the Cobweb in Fish Hoek, the El Morocco in Sea Point, the Winter Garden in District Six, and the Langa Community Centre. American swing and jazz music played. And on the second of January, Cape Town's Coon Carnival marched through the streets of

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<sup>3</sup> Chester R. Chartrand to Department of State, "Semi-Annual Report for December 1950–May 31, 1951," 13 July 1953, Decimal Files, 511.45a/7-1351, Department of State, Record Group (RG) 59, National Archives and Records Administration of the United States (NARA-US), College Park, MD. Although ten American shipping lines by 1945 provided regular service to Cape Town from Philadelphia, New York, New Orleans, Baltimore, Galveston, Houston and San Francisco, few Americans traveled to the Cape in the 1940s and 1950s. The U.S. government estimated that about 1500 U.S. citizens total were living in South Africa in 1951, and that the majority of these worked for American corporations such as Coca-cola and Atlantic Refining. As for American immigrants, an average of 308 people per year emigrated from North America from 1945 to 1958. This number was fairly consistent from year to year, and it was small in comparison both to the total number of emigrants to South Africa (4,315 out of 232,431, or 1.85%) and to the number of emigrants from the United Kingdom, who averaged 7,898 per year during this same period (110,580 total, or 47.5%).

downtown in their minstrel outfits, with names such as the Broadway Ex-Volunteer Darkies, the Hollywood Victory Coons, the Kentucky Victory Coons, and the Manhattan Darkies. The *Cape Times*, *Cape Argus*, *Cape Standard* and *Sun* carried the latest fashions and gossip news from America, as did shiny periodicals such as *Outspan*, *The Pictorial*, *Milady* and *Stage and Cinema*. And on Friday and Saturday nights, Cape Town would visit its bioscopes, spread throughout the Cape Peninsula communities, for a musical, western, or adventure (and newsreels) from Hollywood.

This thesis examines the prevalence of American culture in a traditionally British city: Cape Town. Johannesburg, with its larger number of American companies, American citizens, American drive-ins and American highways, had a more pronounced ‘Americanization’ process. But Cape Town, with less contact with Americans, provides an interesting point of departure for a look at the way American films moved into Capetonian life, through not only the images on the screen but also through the printed press and the machinations of local bioscope managers, providing a continuous supply of American sights, sounds and products to Capetonians.

CHAPTER ONE  
'AMERICANIZATION' AND CONSUMER CULTURE IN TWENTIETH-  
CENTURY SOUTH AFRICA: AN OVERVIEW

I see from your journal that the latest craze in the United States is pin-up girl wall-paper. If that is so, the craze will soon come here—the worst things out of America inevitably find their way to South Africa. I asked a schoolmaster friend the other day what he considered were the main subjects of interest to the modern South African schoolboy, and he replied: 'Cinema Sex, Chewing gum and Sport.' If that is true—and it is a terrible reflection on our youth—you can take it that these 'interests,' with the possible exception of the last, have come over from the United States. Now we're to have 'Pin-Up Girl' wall-paper. Ye Gods! Children, I suppose, have to have the measles and the mumps, and America is only a little older than we are.<sup>1</sup>

—'Anti-Jive,' *Photo News*, 19 April 1947

As 'Anti-Jive' lamented in 1947, American culture and American products, from motion pictures and swing music to comic books and chewing gum, captured the imagination of South Africa's youth by the middle of the twentieth century. This fascination with America and its culture was not limited to South African schoolboys. American jazz boomed from the townships, and gangs in Sophiatown wore the latest American fashions. One gang even called themselves the Americans. Enormous Mercurys and Chevrolets, some with the steering wheel on the left hand side of the car, dominated South Africa's roads. Hollywood stars such as Tyrone Power and James Cagney appeared on cinema screens, newspapers, and magazines in both dusty Karoo towns and urban centres. And South African companies and small businesses, from large tobacco firms to cafes, hairdressers, and clothing shops, used American images and

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<sup>1</sup> 'Anti-Jive,' "Letters to the Editor: American Exports," *Photo News*, 19 April 1947, 3.

names to define and market their products.<sup>2</sup>

This thesis examines the deep-rooted history and structure of American culture in South Africa during the twentieth century. It examines one aspect of that cultural penetration in particular—the cinema industry—in a region of predominantly British influence—Cape Town—in order to illustrate a process in which, as James T. Campbell argues, “the United States has displaced Great Britain as South Africa’s political, economic, and cultural metropole.”<sup>3</sup> This process—which has often been termed ‘Americanization’—meant that not only did American images and products dominate the South African market, but American methods of mass marketing and advertising intensified South Africa’s development of a consumer culture. However, keeping in mind the advice of post-modern theorists, this thesis shows that ‘Americanization,’ as Campbell points out, “has inevitably been uneven, contingent and contested,” illustrating that South Africans forged a uniquely South African consumer culture out of American influences, among others.<sup>4</sup>

After a review of literature on America’s international cultural impact in the

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<sup>2</sup> For example, South African tobacco firms such as the United Tobacco Company and Dominion Tobacco launched brand-names such as Yanx, Kentuckian, Dollar, Stars & Stripes and Sambos. In Cape Town in 1948, there existed a ‘Hollywood Tailors,’ a ‘Hollywood Beauty Parlor,’ a ‘Hollywood Furnishing Company,’ and a ‘Hollywood Restaurant,’ along with a ‘New York Butchery,’ a ‘Manhattan Cafe,’ a ‘New York Milk Bar and Restaurant,’ a ‘Palm Beach Restaurant,’ a ‘California Cafe,’ a ‘Rio Grande Cafe,’ and a ‘New Mexico Cafe.’

<sup>3</sup> James T. Campbell, “The Americanization of South Africa” (seminar paper presented at the Institute for Advanced Social Research, University of the Witwatersrand, Johannesburg, 19 October 1998), 1.

<sup>4</sup> Campbell, 2.

twentieth century and of the intensification of American economic and cultural ties to South Africa, this chapter will examine the American automobile industry's efforts in marketing its cars in the 1940s and 1950s to the South Africans, illustrating a process that involved not only the economic component of providing an automobile but the cultural component of marketing and advertising the automobile. This process of 'Americanization' also occurred in the cinema, and the rest of the paper illustrates how the structure and dynamics of the cinema industry, along with South African cinema goers and a variety of other media and businesses, created one of the most American-influenced (and influential) cultures in South Africa during the 1930s, 1940s, and 1950s: "bioskoopbeskawing," or bioscope culture.<sup>5</sup>

## LITERATURE REVIEW

Certain scholars have argued that cultural 'globalization' in the twentieth century—often termed 'Americanization'—creates a division of acceptance and rejection, with certain groups welcoming a foreign culture as a new identity and others reacting against it, fearful that it will destroy their local culture. Benjamin Barber's *Jihad v. McWorld* (1995) posits such a dynamic, arguing that the growth of monopoly capitalism, or *McWorld*, which has tyrannically pursued access to wider markets, has been increasingly opposed by an equally dictatorial response, or *jihad*. More specifically, Alvin Z. Rubinstein and Donald E. Smith posit that such a process has led to four types of anti-Americanism: 1) issue-oriented anti-Americanism, or a pattern of outbursts

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<sup>5</sup> Ibid., 16.

directed against the policies of the U.S. government with which a developing country disagrees; 2) ideological anti-Americanism, involving a more or less coherent set of ideas, frequently related to nationalism, Marxism, or Islamic fundamentalism, that see the United States as the central villain in the world today; 3) instrumental anti-Americanism, or the manipulation of hostility by a government for ulterior purposes, such as mobilizing domestic support or identifying a plausible scapegoat for governmental failure; and 4) revolutionary anti-Americanism, which arises in opposition groups seeking to overthrow a pro-U.S. government and develops as an important ideological tenet of the new regime building mass support.<sup>6</sup>

Cultural theorists, however, point out that processes such as 'globalization' are neither one-way nor dualistic streets. Instead, Stuart Hall's work on globalization argues that the globalization process acts like a double helical move, in which the imposition of an outside culture, such as colonial England on nineteenth-century India, is eventually adapted and changed by the culturized (nineteenth-century Indians).<sup>6A</sup> Similarly, Homi Bhabha argues that the values of the dominant culture, such as a colonizing power, overflow their epistemological containers into the area where the subalterns change them. This process he calls 'hybridity.' For example, the attempt by colonial powers to assert their dominance in order to create anglicized subjects led to cultural collisions and interchanges. The colonizer, frustrated by the 'mimicry' and 'sly civility' of the colonized, was unable to control its own discourse because "the trace of what is

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<sup>6</sup> Alvin Z. Rubinstein and Donald E. Smith, "Anti-Americanism in the Third World," *Annals of the American Academy of Political and Social Science* 497 (1988): 35-45.

<sup>6A</sup> E. J. S. Hall, Question of Cultural Identity (London, 1996)



disavowed is not repressed but repeated as something *different*—a mutation, a hybrid.”<sup>7</sup>

Borrowing from Mikhail Bakhtin, Bhabha thus points out that no social group has the power to impose its culture unilaterally upon a subordinate group. Rather, all cultures result from a greater or lesser measure of negotiation among social groups.

In a 1993 a statement prepared by members of the Theme Group on the European Reception of American Mass Culture at the Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS) described the history of American mass culture and Europe's ambivalent reception of it, arguing that America's culture of consumption, which transcends ethnic and racial differences in the United States, has been successful overseas. But NIAS argued that different nations cultivate distinctive relations with American culture, and ‘Americanization,’ modular in nature, was shipped abroad in pieces, interpreted, and assimilated, with the receivers appropriating only selected items.<sup>8</sup> In a separate article entitled “Americanisation: What Are We Talking about?” historian Rob Kroes illustrated that American culture in Europe has always been met with both acceptance and rejection, that Europeans have viewed American culture as having both an absence of genteel control but the ability to borrow from and transform other cultural traditions.<sup>9</sup>

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<sup>7</sup> Homi Bhabha, *The Location of Culture* (London: Routledge, 1994), 111; Bhabha, “Bakhtin, Sociolinguistics, and Deconstruction,” in *The Theory of Reading*, edited by Frank Gloversmith, (Brighton: Harvester Press, 1984), 126-27.

<sup>8</sup> Ellwood, David et al., “Questions of Cultural Exchange: the Nias Statement on the European Reception of American Mass Culture,” *American Studies International* 32, no. 2 (1994): 32-44.

<sup>9</sup> Rob Kroes, “Americanisation: What Are We Talking about?” *European Contributions to American Studies* 25 (1993): 302-318.

The most specific histories on ‘Americanization’ concentrate on America’s involvement in post-World War II Europe. The journal *European Contributions to American Studies* has produced the most significant work to date on ‘Americanization’ in Europe, with over forty volumes published and multiple conferences organized. For example, Rob Kroes, former editor of the series, produced a series of articles which examined how various Dutch intellectual, religious, business and social leaders reacted to the vast number of American films imported into Holland since the 1920s. While all responses were marked by varying degrees of cultural self-defense, Kroes points out that there was a willingness amongst Dutch leaders to adopt American cultural patterns while at the same time voicing criticism of them.<sup>10</sup> In a similar vein, Mel van Elteren shows in his article “The ‘Roaring Twenties’ in a Cosy Society” that while Dutch elites largely resisted ‘Americanization,’ other segments of the population participated in the ‘roaring twenties’ culture of films, dancing and sports, but in a restrained manner that conformed to Dutch cultural traditions.<sup>11</sup>

Echoing post-modern theorists, Doekov Bosscher, Marja Roholl, and Mel van

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<sup>10</sup> See Rob Kroes, “The Great Satan Versus the Evil Empire: Anti-Americanism in the Netherlands,” *European Contributions to American Studies* 11 (1986): 37-50; Rob Kroes, “The Reception of American Films in the Netherlands: the Interwar Years,” *European Contributions to American Studies* 22 (1991): 67-82; Rob Kroes, “Between Rejection and Reception: Hollywood in Holland,” *European Contributions to American Studies* 28 (1994): 21-43. Kroes’s book *If you’ve seen one, you’ve seen the mall: Europeans and American mass culture* (Urbana, IL: University of Illinois Press, 1996) amalgamates various essays ranging from American culture in European metaphors, the quest for cultural standards in the U.S. and the Vietnam War as a media event to illustrate the cross-breeding between European and American cultures.

<sup>11</sup> Mel van Elteren, “The ‘Roaring Twenties’ in a Cosy Society,” *European Contributions to American Studies* 22 (1991): 32-66.

Elteren argue in their introduction to Volume 30 of *European Contributions to American Studies* that the concept of cultural imperialism does not take into account either the processes of accommodation or the transformation of values and symbols that occur during ‘Americanization.’ For example, they show that the Dutch did not welcome American cultural influence after World War I, and during the interwar years European minds were not very interested in the United States. But the impact of the U.S. presence in the liberation of the Netherlands in 1944-45 proved enormous, and American practice became the model for the new consumption patterns that emerged. Nevertheless, America was not admired by everyone, and Bosscher, Roholl and van Elteren illustrate that a distinction can be drawn between artists and performers who tried to retain some of their identity and the consumers of culture, while the mass media was unhindered in disseminating images of the American way of life throughout Dutch society.<sup>12</sup>

As for European press and magazines, Marja Roholl’s article “A Catholic Wonderland: Pictorial Images of America In Katholieke Illustratie, 1867-1942” examines the increased pictorial presentation of the United States in a Catholic family magazine from the late nineteenth century to the middle of the twentieth century. Roholl illustrates that the magazine’s images focused on America’s energy and decisiveness, as manifested in its bridges, trains, automobiles, airplanes, and skyscrapers, while topics such as American politics and social issues were avoided (although Indians and blacks received

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<sup>12</sup> Doeko Bosscher, Marja Roholl and Mel van Elteren, “Introduction” *European Contributions to American Studies* 30 (1996): 1-12.

sympathetic but generally patronizing coverage).<sup>13</sup>

As for America's use of public diplomacy, both Roholl and Italian historian David Ellwood have examined the techniques and effectiveness of American propaganda agencies such as the United States Information Service. Ellwood illustrates that the Marshall Plan contained a massive multimedia propaganda campaign aimed at persuading Europeans of the virtues of the American way of life. Ellwood shows that the Americans initially focused their efforts on defeat of Italy's Communists, carried out by the funding of the governing parties, letter-writing campaigns by Italian Americans, radio programs, propaganda in the periodical press, use of the cinema, and distribution of material goods. But in the short term success was limited, Ellwood argues, as the Americans ran up against the realities of Italian social and political life, the continuing strength of the left-wing forces, and above all an economic situation which did not begin to improve until the boom associated with the Korean War in the early 1950s.<sup>14</sup>

Roholl shows how in the first years after World War II, the Dutch media, schools, and trade unions were cooperative in disseminating material produced by the U.S. Information Service (USIS), while the Dutch government did nothing to hinder this process. These USIS programs, however, did not seek to promote an image of America

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<sup>13</sup> Marja Roholl, "A Catholic Wonderland: Pictorial Images of America In Katholieke Illustratie, 1867-1942," *European Contributions to American Studies* 29 (1994): 130-156.

<sup>14</sup> David W. Ellwood, "La Propaganda Del Piano Marshall in Italia (Propaganda for the Marshall Plan in Italy)," *Passato e Presente* (Italy) 9 (1985): 153-171; David W. Ellwood, "The Impact of the Marshall Plan on Italy; the Impact of Italy on the Marshall Plan," *European Contributions to American Studies* 25 (1993): 100-124; David W. Ellwood, "'You Too Can Be like Us': Selling the Marshall Plan," *History Today* (Great Britain) 48, no. 10 (1998): 33-39.

through its popular culture, a culture that was embraced by the average Dutch citizen and scorned by the elite, and rather concentrated on other elements of American culture and society.<sup>15</sup>

American historian Richard Pells, former director of the United States Information Agency, incorporates much of Kroes's and Ellwood's work into *Not Like Us: How Europeans Have Loved, Hated, and Transformed American Culture Since World War II* (1997), which focuses on the intellectual debate over Americanization in Europe since World War II, and America's involvement through its Fulbright and other educational programs of exposing European intellectuals such as Simone Beauvoir and Jean Baudrillard to the United States. French historian Richard F. Kuisel's *Seducing the French: the dilemma of Americanization* (1993), along with several articles, focus on the intellectual and political debates on anti-Americanism in post-War France and efforts to balance French cultural independence with the need for American capital investment and industrial techniques. Kuisel's topics range from the French National Assembly, under pressure from Communists and local beverage interests, adopting legislation in 1950 to ban Coca-cola as a danger to public health to Charles De Gaulle's political and cultural anti-Americanism (DeGaulle viewed American society as soulless, materialist, and ahistorical). But Kuisel also shows that during the postwar reconstruction period, the U.S. social and economic model was an object of fascination for French economists, civil servants, business and labor union leaders. "Productivity missions" were sent across the

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<sup>15</sup> Marja Roholl, "'A Full and Fair Picture': American Foreign Cultural Policy Vis-a-vis the Netherlands, 1945–1960," *European Contributions to American Studies* 30 (1996): 165–196.

Atlantic in the early 1950's to analyze American economic achievements in productivity, and they attempted to import some of the components of the American way of life, but not without reluctance and reservations.<sup>16</sup>

While Kuisel's work is short on cultural analysis, Kristin Ross closely examines the connections between French literature, cinema, philosophy, popular culture and social sciences and the 'modernizing' influences of 'Americanization' over the past half-century. Ross's *Fast cars, clean bodies* (1995) juxtaposes four essays on cars, hygiene, the bourgeois couple, and the 'new' man, to argue that a dialectic between 'Americanization' and French decolonization transformed France into a new colonial power that today continues to keep tight reins on activities in North and West Africa.<sup>17</sup>

Ralph Willett's study of the 'Americanization' in Germany, *The Americanization of Germany, 1945-49* (1989), uses secondary sources to show the influence American products and culture had on the devastated society after World War II. Willett, following theories of Baudrillard, argues that consumer culture, and the globalization process, has meant a proliferation of surface signs over substance, of substituting a code or symbol for the real. According to Baudrillard, "Everywhere there is substitution, instead and in

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<sup>16</sup> Richard F. Kuisel, *Seducing the French: the dilemma of Americanization* (Berkeley: University of California Press, 1993); Richard F. Kuisel, "Coca-cola Au Pays Des Buveurs De Vin (Coca-Cola in the country of wine-drinkers)," *Histoire* (France) 94 (1986): 22-28; Richard F. Kuisel, "L'American Way of Life et Les Missions Francaises De Productivite (The 'American Way of Life' and French productivity missions)," *Vingtieme Siecle* (France) 17 (1988): 21-38; Richard F. Kuisel, "Coca-cola and the Cold War: the French Face Americanization, 1948-1953," *French Historical Studies* 17, no. 1 (1991): 96-116; Richard F. Kuisel, "Was De Gaulle Anti-american?" *Tocqueville Review* (Canada) 13, no.1 (1992): 21-32.

<sup>17</sup> Kristin Ross, *Fast cars, clean bodies* (Boston, MA: MIT Press, 1995).

place of the real, of a “neo-real” produced entirely out of the elements of the codes.”<sup>18</sup>

In other words, consumers desire a world beyond their everyday reality, and consuming or purchasing provide not only a product to use but a whole new set of characteristics and information that goes along with it. Willett continues Baudrillard’s line of thought and argues that in such a process “[K]nowledge of both the actual and imagined attributes of commodities increases, thus facilitating the process whereby the need and desire for goods extends to the symbols.”<sup>19</sup> This process can often cement meanings into commodities, which Willett argues is the messages such consumer goods carried to post-war Germany:

The irresistible flow of images supplied by American mass culture included Coca-Cola, Hollywood stars, *Time* magazine, streamlined cars, and Lucky Strike cigarettes, which, prior to currency reform, became the most important single measure of value and price. The point here is that the presence of these images symbolizing the USA’s material wealth encouraged and reassured those who found affluence and economic boom the solutions to individual and national difficulties. In this contest, the model of the American way of life, of the oldest consumer society, became dominant in one of the newest of such societies.<sup>20</sup>

Film historians have also analysed Hollywood’s reach outside of the United States. For example, Thomas J. Saunders examines the economic and cultural influence of Hollywood films on Weimar Germany and, specifically, its film industry. Saunders argues that American slapstick humor were extremely popular because they provided German elites, film-makers and masses a humanity that was missing in an increasingly

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<sup>18</sup> Ralph Willett, *The Americanization of Germany, 1945–49* (London: Routledge, 1989), 116.

<sup>19</sup> *Ibid.*, 11-12.

<sup>20</sup> *Ibid.*

mechanized society. In turn, German filmmakers attempted to define a comparable but uniquely German genre to complement and compete with Hollywood.<sup>21</sup>

The majority of the literature on the links between the United States and South Africa, however, concentrates on the political and economic relations of the countries in the twentieth century. Eric Rosenthal's *Stars and Stripes in Africa* (1968) is mostly a compilation of anecdotes and brief business histories, diligently listed with their date of involvement in South Africa, beginning with the selling of McCormick reapers in Cape Town in 1851 and Colt Revolving Pistols in Port Elizabeth in 1852. The most comprehensive works to date are Richard W. Hull's *American Enterprise in South Africa: Historical Dimensions of Engagement and Disengagement* (1990) and James T. Campbell's seminar paper "The Americanization of South Africa" (1998). Campbell summarizes the breadth and depth of the economic, political and cultural involvements between the United States and South Africa over the past century and a half, cogently arguing that the United States replaced Great Britain as South Africa's most important economic and cultural partner in the twentieth century, transforming South Africa into a consumer culture based on an American model.

Hull synthesizes a variety of American and South African governmental reports and secondary sources on the South African economy to illustrate the change in America's involvement in South Africa from primarily religious and educational concerns in the nineteenth century to significant economic and strategic investments in

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<sup>21</sup> Thomas J. Saunders, "Comedy as Redemption: American Slapstick in Weimar Culture," *Journal of European Studies* (Great Britain) 17, no. 4, (1987): 253-277; Thomas J. Saunders, *Hollywood in Berlin: American cinema and Weimar Germany* (Berkeley: University of California Press, 1994).



the twentieth century, particularly intensifying in the 1930s. Hull convincingly argues that the monetary policies formed during the Great Depression through the end of World War II, combined with America's growing desires for strategic minerals and new markets, and South Africa's need for new technology to develop its burgeoning industries, wove the United States and South Africa into a tight, mutually beneficial relationship of investment and trade. From the removal of the British pound from the gold standard in 1931 and America's increase in its official price of gold in 1934 to the post-World War II creations of the International Monetary Fund and World Bank (which were tied to the dollar and/or gold), there existed a mutually beneficial link between South Africa's gold and other strategic minerals, which the United States was particularly keen on stockpiling, and American technology and consumer goods, which a protective South African market needed as import-substitution as it developed its own industries.

Politically, diplomatic and foreign affairs historians such as Peter Noer, Thomas Borstellman and William Minter illustrate that America's strategic and economic commitment to South Africa was too deep to sacrifice the stability of a friendly regime during the Cold War. The United States desired self-government, equality, self-determination, freedom from oppression, prosperity for all, human rights, and tolerance of other races in South Africa. But South Africa represented a cornerstone in a global American strategy to contain communism and protect America's markets, and the fear in Washington that the Soviet Union would dominate a black-led South African government and cut off vital economic and strategic resources overrode concerns of civil rights violations. Instead, American foreign policy relied on following a cautious 'middle

ground' policy that tacitly supported racist white rule for economic and strategic concerns while rhetorically calling for an eventual transformation to a more democratic society. As historian Peter Noer explained, the 'middle ground' policy "combined normal diplomatic cooperation with the white government with open criticism of their racism and verbal support for the principle of majority rule."<sup>22</sup>

Thomas Borstellman's *Apartheid's Reluctant Uncle: The United States and Southern Africa in the Early Cold War* (1993) closely details America's strategic mineral investments in South Africa during the Truman administration, emphasising America's commitment to protecting and developing South Africa's large supply of uranium. Peter Noer's *Cold War and Black Liberation: The United States and White Rule in Africa* (1985) argues that American administrations from Truman and Eisenhower through Nixon, Carter, and Reagan perceived South Africa first and foremost as a Cold War ally, providing strategic materials and investments for a policy of 'containment' which focused on maintaining stable, free markets and opposing Communist threats throughout the globe. William Minter's *King Solomon's Mines Revisited: Western Interests and the Burdened History of Southern Africa* (1986) examines the depths of America's business and strategic interests in South Africa and the Rhodesias, concluding that by the late 1950s "Americans made it clear that they favored stability over revolutionary change."<sup>23</sup>

Historians have also pointed out that the success of the apartheid government in

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<sup>22</sup> Peter Noer, *Cold War and Black Liberation: The United States and White Rule in Africa* (Columbia, MO: University of Missouri Press, 1985), 32.

<sup>23</sup> William Minter, *King Solomon's Mines Revisited: Western Interests and the Burdened History of Southern Africa* (New York: Basic Books, 1986), 217.

South Africa was contingent on America's obsession over its Cold War concerns. As South African historian C.W. deKiewiet explained in 1975, the new world order tied America and South Africa to each other as America took over the mantle of a new type of 'empire':

In one sense the decline of Great Britain as a world power. . . had been precipitate. . . . For the United States, as the dominant world power, the inheritance was not empire, but a vast region of instability, backwardness, and strategic exposure. The challenge for the United States was to fill the vacuum, to prevent its collapse into chaos, and to protect it against forcible entry. . . . Of the comprehensive and diversified American policy of containment, South Africa was an important beneficiary. . . . The efforts to promote stability, and to prevent chaos were implicitly exercised on its behalf as well. In spite of the rising tide of critical comment, the freedom to conduct its domestic affairs remained unchanged. South African success was based on the success of American foreign policy.<sup>24</sup>

The literature on the cultural 'Americanization' of South Africa is limited but growing. David B. Coplan's *In Township Tonight! South Africa's Black City Music and Theater* (1985) illustrates the influence of early American minstrel shows, jazz and religious song on urban Black African music and arts, and how such music served as "an important source of upward mobility within African society" and a unifier between working class Africans attempting to carve a niche in the new urban environment. Along with Christopher Ballantine's *Marabi Nights: Early South African Jazz and Vaudeville* (1993) and Veit Erlmann's *African Stars: Studies in Black South African Performance* (1991), these three ethnomusicologies define the influence and incorporation of American styles into uniquely South African performance styles and cultures.

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<sup>24</sup> C.W. deKiewiet, *A history of South Africa: social & economic* (London: Oxford University Press, 1975); quoted in Ann and Neva Seidman, *South Africa and U.S. Multinational Corporations* (Westport, CT: Lawrence Hill & Co, 1977), 3-4.

Rob Nixon's *Homelands, Harlem and Hollywood: South African Culture and the World Beyond* (1995) is the first foray into exploring the cultural involvement of the United States in South Africa in the second half of the twentieth century. Nixon posits that the appropriation of American culture served as a form of resistance to apartheid for newly urbanized workers in Johannesburg. Using secondary sources and concentrating primarily on post-1960 Johannesburg, Nixon shows that American jazz played throughout the urban "shebeens" (hangouts where illicit alcoholic beverages were sold) and that Sophiatown (a township of Johannesburg) thugs and youngsters modeled themselves after American movies such as *Scarface*, *Little Caesar*, *The Defiant Ones*, *No Way Out*, and *Street With No Name*. According to Nixon, images and products of America provided a new world of entertainment, fashion and identity, an escape, from the rigors and hardships of an extremely physical life, whether it was manifested in a teen-ager adopting the subculture of jazz or a tsotsi (urban gangster) fixing his felt hat and throwing away a half eaten apple in emulation of American actor Richard Widmark. The above films, however, as this study has found, were banned by the South African Censor Board. Although such films were most certainly played illegally in the back rooms of small shops and homes, they were probably not in as wide-scale circulation as argued by Nixon.

The majority of literature on the South African film industry focuses on films produced in South Africa. Keyan Tomaselli's *The Cinema of Apartheid: Race and Class in South African Film* (1988) exposes the racial policies that dominated the South African film industry during the apartheid era. Peter Davis and Daniel Rosenfield's *In*

*Darkest Hollywood: Cinema and Apartheid* (1995) also focuses specifically on the production of films in South Africa, from the black South African film stars of the 1950s such as Dolly Rathebe and the films of Lionel Rogosin to the Afrikaner comedies of Jamie Uys and his international success *The Gods Must Be Crazy*. Hollywood's influence in South Africa has not been covered in depth since Thelma Gutsche's *The history and social significance of motion pictures in South Africa 1895–1940*, published in 1972 but written as a Ph.D. dissertation at the University of Cape Town in 1946. Gutsche exhaustively details the development, construction and management of bioscopes throughout South Africa from the first film shown in South Africa in 1895 to African Consolidated Film's (ACF) dominance of the South African film market in the 1930s. Quite helpful to this thesis has been Diane Collins' *Hollywood Downunder: Australians at the Movies: 1896 to the Present Day* (1987), which shows that although Hollywood films monopolised the Australian cinema screen, Australian entrepreneurs, cinema owners and cinema goers turned Friday and Saturday nights at cinema into a uniquely Australian experience.

Shamil Jeppe's and Lisa Baxter's Master's theses at the University of Cape Town cursorily touch on American culture in Cape Town itself, but no comprehensive research has yet been completed on the topic. Jeppie's "Aspects of Popular Culture and Class Expression in Inner Cape Town, circa. 1939–59" examines the interrelatedness of Coon Carnival, music, and cinema for District Six and other inner city residents during the 1940s and 1950s, arguing that such residents used these avenues to subvert 'middle class' norms and created a sense of 'community' out of such activities. Jeppie relies in part on

Bill Nasson's 1987 conference paper "She preferred living in a cave with Harry the snake-catcher: Towards an Oral History of Popular Leisure and Class Expression in District Six, Cape Town, c. 1920s–1950s," (1988) which demonstrates that leisure activities such as cinema-going can, as Nasson puts it, "provide a peephole into how leisure experience helped to shape the lives and consciousness of people in District Six," illustrating class divisions and social mores.<sup>25</sup> Baxter's "History, identity and meaning: Cape Town's Coon Carnival in the 1960s and 1970s" touches briefly upon American influences on Coon Carnival, concentrating primarily on the social and gender aspects of Carnival for coloureds throughout Cape Town and the effects that forced removal had on Coon Carnival.

In sum, the literature on the topic is scant but growing, mostly in cultural and political fields in what has been termed by *Time* magazine and Chesterfield cigarette commercials in South Africa as 'the American century.' The above works illustrate that the increased economic ties between South Africa and the United States caused a deep penetration of American consumer culture in South Africa by the middle of the twentieth century. The social and cultural life of Capetonians intersected with American images and products at the bioscope, at Coon Carnival, in shops and on street corners. While such ties translated into a new style of doing business in South Africa, as exemplified by the automobile industry, they also illustrate class distinctions and social processes. The

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<sup>25</sup> Bill Nasson, "She preferred living in a cave with Harry the snake-catcher: Towards an Oral History of Popular Leisure and Class Expression in District Six, Cape Town, c. 1920s - 1950s" in *Holding Their Ground: Class, locality and culture in 19th and 20th century South Africa*, ed. Philip Bonner (Johannesburg: Witwatersrand University Press Ravan, 1989), 286.

remainder of this chapter addresses the widespread economic and cultural penetration of the South African economy by American companies by focusing not only on the total amount of goods imported but on the marketing and advertising ideas set up by organisations such as General Motors and Ford, and their importance in the formation of South Africa's consumer culture.

#### AMERICAN AND SOUTH AFRICA ECONOMIC CONNECTIONS, 1930–1960

Americans, from missionaries, miners, labourers, and entertainers to financial investors, entrepreneurs, and company representatives, have been involved in South Africa since the middle of nineteenth century. But beginning early in the twentieth century, and accelerating decade after decade, a new intensity, depth and breadth of expansion of American influence replaced the British-South African economic ties that had previously predominated. The global economic conditions of the 1930s, 1940s and 1950s tied South Africa and the United States into a mutually beneficial relationship. America's search for gold, strategic minerals and industrializing markets made South Africa an extremely attractive market, while South Africa's eagerness to exchange its gold in order to import capital goods needed for its burgeoning industrial sector, along with the devaluation of the British pound and the South African economy's diversification into manufacturing and services, made the United States South Africa's most important economic partner.

As Richard Hull points out, the close economic, cultural and political relationship between the United States and South Africa had its origins in the economic policies of

the 1930s. During this time America's search for gold, strategic minerals and industrializing markets matched South Africa's eagerness to exchange its gold for the capital goods needed for its burgeoning industrial sector and diversification into manufacturing and services. With the devaluation of the British pound in the 1930s, American investments in South Africa increased dramatically, surpassing British imports by 1941. By 1947, American-South African trade had reached an all-time high. American exports to South Africa stood at \$414 million—five times more than 1938—while imports of South Africa merchandise had increased to \$111 million—seven and a half times greater than 1939.<sup>26</sup>

After the War, with consumer demand growing and organized labor weak, South Africa was an extremely attractive market for American manufacturers, who quickly set up shop both to export raw materials and sell their wares. These companies covered a broad range of products, from minerals such as manganese (needed for producing dry-cell batteries), corundum (important as an industrial abrasive), cobalt (used in manufacture of high-strength alloys, magnets and loudspeakers), and copper (for America's electrical and telecommunications equipment) to paper, processed food, chemicals, and pharmaceutical products for the rapidly industrializing, consumerizing and commercializing South African society. Chart 1 below illustrates a sample of these

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<sup>26</sup> Richard W. Hull, *American Enterprise in South Africa: Historical Dimensions of Engagement and Disengagement* (New York: New York University Press, 1990), 176-81, 205. As Hull illustrates, with the rise of gold prices, and a concentration on local industries, the South African economy boomed during the later years of the depression, with South Africa's Gross Domestic Product rising by 67% with its retail price index increasing by only 7.2% between 1933–1939.



companies:<sup>27</sup>

Chart 1: American Manufacturers in South Africa, 1920–1960

1920s:	Corn Products
Colgate Palmolive	Corning Glass
Ford Motor Company	Crown Cork
General Motors	Dow Chemicals
Ingersoll Rand	Esso Oil
Prentice-Hall	Helena Rubenstein Beauty Goods
Robins Conveyors	International Business Machines
Royal Baking Powder	Jeffrey-Galion Equipment
Sullivan Machinery	John Deere
United States Rubber	Johns-Manville
	Kellogg Breakfast Foods
1930s:	Kelly Springfield Tyres
Bristol-Myers	Kimberly Clark Paper
Burroughs Machines	Link-Belt
Coca-cola	Masonite
Firestone	Max Factor Make Up
Johnson and Johnson	Minnesota Mining
McKinnon Chain	Monsanto
Metro-Goldwyn-Mayer	National Packaging
Twentieth-Century Fox	Norton Abrasives
United Artists	Pepsi-Cola
	Pfizer Labs
1940s/50s:	Phillips Carbon Black
Alcoa Aluminum	Quakers Oats
American Cyanamid	Rexall Drugs
AR Lilly and Sons drugs	Squibb Labs
Armstrong Cork	Timkon Bearings
Berkshire Hosiery	Union Carbide
Borden Milk	Vick's
Champion Spark Plugs	Westinghouse
Cheeseborough-Pond toiletries	Weyerhaeuser Timber

By 1957, 55% of all of America's investment on the African continent was in South

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<sup>27</sup> Eric Rosenthal, *Stars and Stripes in Africa* (Cape Town: National Books, 1968), 222-224; Hull, 210.

Africa.<sup>28</sup>

When a 1945 South African law required firms incorporated overseas to pay an annual license fee based on corporate capital, American companies set up subsidiaries to protect their markets. These subsidiaries followed American styles of business, from management and the structure of the organization to the delivery of the products and services. Several of these organizations had little competition, and accordingly were able to imprint their culture to a certain degree on South African life. For example, Ford and General Motors dominated the automobile industry; Caltex and Mobile, along with British Petroleum, dominated the petroleum industry; and Fox, MGM and its South African distributor—African Consolidated Films (ACF)—dominated the film industry. These American companies helped effect a new consuming lifestyle for South Africans. They defined new methods of advertising and marketing to ensure that consumption kept up with production, and as a by-product, helped forge certain notions about America and its products among South Africans.

The following section examines in-depth the marketing techniques of the American automobile industry in South Africa in the 1930s, 1940s and 1950s, a prime example in the shift in South Africa towards a new culture of consumption, where, as Campbell points out, “individuals’ status, personal happiness, even identity came seemingly to hinge on possessing this or that commodity.”<sup>29</sup> Furthermore, the section

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<sup>28</sup> Hull, 210; Lawrence E. Norrie to United States Information Agency (USIA) Director, “South Africa Program Inspection,” May 28, 1959, Inspection Reports and Related Records, 1954–62, Box 10, RG 306, NARA-US.

<sup>29</sup> Campbell, 13-4.

illustrates the close connections between the success of the automobile industry and its use of mass media such as the cinema, radio and newspaper, which when put together not only emphasised a new consumer culture but helped define South Africa's views of America. These views of America in turn helped define what automobiles were popular, what styles were in fashion, and what was deemed glamorous in South African culture. It helped define the desires of South Africans, as Anti-Jive lamented.

### AMERICAN AUTOMOBILES, MASS MARKETING AND SOUTH AFRICAN CONSUMER CULTURE

American automobile companies such as Ford and Oldsmobile began selling their cars in South Africa by the early years of the twentieth century. Protective tariffs in the 1920s led them to establish subsidiaries in South Africa, with the Ford Motor Company of South Africa becoming incorporated in 1923 and setting up its assembly plant in Port Elizabeth in 1924, and General Motors opening a plant in South Africa two years later. In order to attract new and repeat customers, the automobile industry began to diversify its production lines. Beginning in the 1930s, General Motors began to offer different styles and price-levels of automobiles annually that met not only the different economic needs of automobile buyers but encouraged owners to trade their present cars for a more luxurious and more modern model. The same-ness of the Ford Model Ts and Model As made way for the economy and fashion consumerism of moving from a Chevrolet to a Pontiac to a Cadillac, providing a car for every member of society.

For example, after a lull in new models during and immediately after World War II, both Ford and GM opened up new plants in Port Elizabeth in 1948 and began to roll

out the first new post-War models. These new cars offered a range of style, size and price options for South Africans. Small cars with smaller engines and smaller price tags, ranging from four to six cylinders and from 52 to 82.5 horsepower, were targeted to first-time new car owners, such as GM's Opel and Vauxhall series. Style changes and new models, even within these series, occurred annually, with Vauxhall introducing the Velox in 1955, the Victor in 1957 and the Cresta in 1958. Larger sedans, starting with GM's 1948 Chevrolet Fleetline (or 'Aerosedan'), contained bigger engines and bigger price tags, and also ranged from the more affordable Chevrolets and Pontiacs to the top of the line Buicks and Cadillacs.<sup>30</sup>

For example, in July 1958 Williams, Hunt & Johnston dealership of Cape Town (branches in Wynberg and Bellville) offered the entire GM range. The smaller cars ranged from a new Vauxhall Victor for £734, the Velox for £870, and the newest model, the Cresta Super deLuxe sedan, for £930. The larger Chevs and Pontiacs were bigger and more expensive, with the Chevrolet Delray sedan, with six cylinders, selling for between £1,158 and £1,183; the Chevrolet Biscayne, £1,245 for six cylinders and £1,285 for eight cylinders; and the Chevrolet Belair, a four door sedan with automatic transmission, eight cylinders and left-hand drive for £1,359 (£1,401 with power brakes and power steering).

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<sup>30</sup> Eric Rosenthal, *Rolling Years: fifty years of General Motors in South Africa* (Port Elizabeth: General Motors, 1976), 63. Ford and General Motors, along with petroleum companies such as Caltex and Socony-Vacuum, were major employers of South Africans, providing industrialized and white-collar jobs with their plants, but strictly adhering to segregationist policies. They also offered social activities outside of work, some of which were based on or used American culture. For example, after-work sports clubs were sponsored by both Ford and General Motors, and while rugby, golf and soccer were supported, American baseball was also promoted. Company dances and socials invariably played American music and involved American dancing.

A new four-door Buick, the top of the line, with automatic transmission, eight cylinders and left-hand drive, with power brakes and power steering standard equipment, listed at £1,600.<sup>31</sup>

Marketing and advertising such a diverse line of automobiles was seen as the crucial link to increasing sales. Quoting the Vice-President of sales and advertising of Ford Canada, Ford South Africa stressed that “the day is almost gone when people will climb all over one another to get delivery of a car. From here on it will be a selling job.”<sup>32</sup> To that end, Ford instituted its own newsletter, *Fordafrika News* (in English and Afrikaans), in 1948 to show dealers new types on successful advertising, selling-techniques and promotion. Ford-South Africa also contracted with J. Walter Thompson of South Africa, a subsidiary of the America’s largest advertising firm, to handle all advertising for Ford in South Africa.

Ford hammered the importance of advertising into its dealers. In 1949, *Fordafrika News* ran a three-part series entitled “Dealership Advertising,” which emphasised that advertising was “perhaps the greatest force in commercial and industrial progress. Businesses thrive or fall by their advertising.” Ford argued that advertising created mass markets, and only with the creation of such mass markets could the large motor companies rationalize the expenses put into producing such expensive a product. Ford asked its South African dealers the following question: “Before answering the question, “Is advertising necessary to my business?” ask yourself, “Is progress necessary

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<sup>31</sup> Rosenthal, *Rolling Years*, 61; *Cape Times*, 4 July 1958.

<sup>32</sup> “Hints to Dealers,” *Fordafrika News*, May 1950, 17.

to my business?”<sup>33</sup>

Dealers were advised to move away from institutional advertising, which merely kept the name of the product or manufacturer in the public’s mind, and toward selling advertisements, such as, *Fordafrika News* pointed out, “one which features one or more selling points in the article in such a manner that illustration, layout and copy all focus upon those particular selling points.”<sup>34</sup> The strategy behind such advertisements were to hit three main points: to arouse interest in the product, to create a desire for the article advertised, and then to induce the consumer to act on that desire. Ford advised its South African dealers to ask the following questions when evaluating their own advertisement stills:

Does it arouse interest? Place it among other advertisements and ask yourself — does it stand out, does it catch the eye? If not then something is wrong. Next, does it create a desire? With your rough still among among a desk full of advertisements, ask — does it make you wish you owned a Ford or Mercury or whatever your advertisement is? Does it carry your mind to that first proud drive through town? Do you feel yourself gliding without exhaustion through a long day of driving? Do you wish you had bought one before? If your advertisement doesn’t do this then something is wrong. Now does your advertisement induce action. Does it impress you so much that you want to go right away and see this car? Does it make you impatient to be off to the nearest dealer?<sup>35</sup>

Thus, as Campbell points out, “[L]ike their American parents, Ford and General Motors used advertising to associate their products with wealth, sophistication and personal freedom.”<sup>36</sup>

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<sup>33</sup> “Dealership Advertising 1,” *Fordafrika News*, September 1949, 10.

<sup>34</sup> *Ibid.*, 11.

<sup>35</sup> *Ibid.*

<sup>36</sup> Campbell, 14.

Specificity was desired in advertisements. Ford advised its South African dealerships that advertising cars as “the most beautiful car on the road” was far too subjective a criteria to use on the consumer. Rather, advertisements had to focus on particular selling points, as Ford suggested for its 1949 models:

Outstanding selling points of the 1949 Ford are the New York Fashion Award for beauty, the remarkably low petrol consumption, the tough ruggedness of the car as proved by stunt drivers in the U.S.A., the light but positive steering, the feather-bed springing, the surging top-gear power, the durable bridge-like strength of the chassis, etc.<sup>37</sup>

As a guide, Ford sent examples of successful advertising copy to its dealers. Ford also provided information on a variety of topics such as the pros and cons of using photographs or artwork in designs, appropriate space rates (prices) in publications, the frequency of advertisements, and matching the advertisement to the publication. For example, Ford advised that “four repeat insertions of the same advertisement is considered the ideal after which the advertisement begins to lose attention value and a change of copy is desirable.”<sup>38</sup> In another example, Ford pointed out that “[T]he local church magazine calls for restrained, goodwill copy; the agricultural show programme for solid, factual stuff full of real meat,” which translated into different messages for different people, all with the same goal: buying a Ford.<sup>39</sup> Advertising novelties, with calendars being the most popular, were also stressed as effective reminders and promoters of goodwill. Furthermore, Ford was conscious of who it did not want to reach,

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<sup>37</sup> “Dealership Advertising 1,” *Fordafrica News*, September 1949, 11.

<sup>38</sup> “Advertising 3,” *Fordafrica News*, November/December 1949, 26.

<sup>39</sup> *Ibid.*

such as school and church magazines, which were “rarely worth the money asked for the space.”<sup>40</sup> Such advertisements, if necessary, had to be rationalised simply as a goodwill donation.

Outdoor advertising was seen as a another valuable place for marketing. Ford pointed out to its dealers that the content of posters, signs, billboards, and bus advertisements should contain mainly an illustration with the minimum of words because such advertisements “have about three seconds to convey the sales message.” Accordingly, they were best suited for “inexpensive household products in everyday use such as baby foods, cleaners, soaps and cigarettes” and not as effective for a durable good like a new Mercury.<sup>41</sup> However, such advertisements keep the Ford name and the models posted where everyone could see them.

Cape Town automobile dealers were leaders in Ford’s advertising campaign. For example, in 1950 Ford congratulated Holmes Motor Company of Cape Town (with branches in Salt River and Bellville) for plastering its name and product—Ford Mercury Prefect—on Cape Town’s double-decker city buses. As *Fordafrika News* reported,

We’ve had some experience of this branch of advertising in some of the world’s largest cities and we have no hesitation in offering Messrs. Holmes Motors our heartiest congratulations on their effort. Municipal transport is one of the most effective and least expensive media per reader for advertising, and more dealers would do well to consider this channel. The bus illustrated [picture given] operates on the main Cape Town routes, where the advertisement is probably

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<sup>40</sup> Ibid. Space rates at the time in South Africa varied between one shilling and five shillings per single column inch in rural publications and between four shillings and forty shillings in the city press.

<sup>41</sup> Ibid., 27.



seen by a quarter of a million people a month.<sup>42</sup>

Such constant attention to detail manifested itself in the architecture and layout of Ford-South Africa's showrooms. Based on American streamlined designs of the 1920s and 1930s, South Africa's automobile showrooms attempted to impart a clean feeling of modernity to its prospective customers. For example, Holmes Motor Company's Salt River showroom and filling station, opened in 1937, was a curved, art-deco two story corner building on Main Road, with sleek white lines of reinforced concrete walls and a chimney-like sign jutting out of the top. Over a decade later *Fordafrika News* claimed that the Salt River showroom "even today stands out as a glittering symbol of progressive policy."<sup>43</sup>

South African Ford dealers were advised to think of these showrooms like local department stores, with the showroom floor serving the same purposes as a shop window. Ford stressed the effectiveness of matching the colours of its cars with the showroom's walls, drapes and floor. For example, Ford advised that "a gray car should not be shown against a beige wall—too dull; rather, a car with a subdued colour looks best against a bright background." Similarly, effective use of lighting, flowers, and mirrors were seen as essential in attracting customers to a new Ford. For example, Ford warned that the use ". . . of coloured lights at night is often quite dramatic, but beware of distortions. (Example: a green light on a red car will make it appear black)," while mirrors were helpful in making "the showroom look much larger than it is, and help

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<sup>42</sup> "Holmes Motors Shows the Way," *Fordafrika News*, June 1950, 24.

<sup>43</sup> *Ibid.*, 24.

provide good back views of cars.” Overall, Ford stressed that the specific tastes of each community should serve as the ultimate guide in decorating a showroom that would best attract prospective customers:

[I]f he knows that his neighbours furnish their homes in traditional style, he should think twice before selecting drapes or carpetting that are extremely modern in design. On the other hand, if modern styling happens to be the vogue at the moment, the dealer should go along with the trend.<sup>44</sup>

Radio and the bioscope were seen as extremely useful media for the advertisement of Ford’s latest models. Before Springbok Radio debuted as South Africa’s first commercial radio channel on May 1, 1950, Ford had a long tradition of sponsoring popular radio dramas and sporting events on SABC. As *Fordafrika News* explained to its dealers, Ford picked SABC’s Sunday evening radio dramas such as “Tales from the Ford bookshelf” not only because they were at peak listening time, but also because of their ability to put the audience in an imaginative state of mind. Ford felt that such a state of mind increased the possibility that its potential customers would imagine themselves in a new Ford or Mercury automobile. Dealerships themselves also took sponsorships, such as Grosvenor Motors of Johannesburg and Cape Town, who placed a quarter-hour weekly sponsorship at 5.45 pm on Wednesday afternoons for an automobile program entitled “Background to Motoring.”<sup>45</sup>

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<sup>44</sup> “Hints to Dealers,” *Fordafrika News*, May 1950, 17. American historian Neil Harris, in his book *Cultural Excursions: Marketing appetites and cultural tastes in modern America* (Chicago: University of Chicago, 1990), shows the connections between department stores, malls and museums by concentrating on their similarity of presentation, and the cross-pollination between the institutions. In this case, South African car dealerships are borrowing from local shops and departments in order to present their product in an enticing and familiar manner.

<sup>45</sup> “Ford on Air,” *Fordafrika News*, April 1950, 11.

Due to their overwhelming popularity, sporting events were viewed as an extremely effective opportunity to reach South African consumers. Ford sponsored boxing matches of prominent South Africans, running advertisements on both Springbok radio and in local newspapers. For example, Ford ran ads in South Africa's national daily newspapers promoting South African middleweight Jimmy Elliott's February 1957 bout with American Jimmy Martinez and its broadcast on Springbok Radio with the reminder that "To win the big fight against excessive running costs, fit Genuine Ford Parts." Ford used other sporting events, from the Durban July Handicap to soccer, rugby and cricket matches, to sell its automobiles and accessories.<sup>46</sup>

The bioscope, as the most frequented leisure activity in South Africa in the 1930s, 1940s and 1950s, was a prime place for illustrating the need to buy a new Ford. Cinema slides were seen as effective advertising because they had a high readership value and a low rate cost. Ford issued an "Aids to Dealer Advertising" brochure which offered individual slides for the dealer at a guinea each, complete with the dealer's name and address lettered in. It also advised that series of rotating slides were more effective than a single slide in keeping the consumer's attention. Although short films were far more expensive than cinema slides, larger dealerships produced sixty to ninety foot films (forty seconds to one minute in length) in English and Afrikaans to run along the cinema circuit in its town. For example, in January 1950 Holmes Motors of Cape Town contracted with Filmlets, SA (the advertising arm of African Consolidated Films) for two sixty-foot commercials to run along the Cape Town film circuit. Occasionally Ford sponsored film

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<sup>46</sup> *Cape Times*, 2 February 1957.

shows of its own. For example, on Friday 5 December 1954, Ford imported three American documentaries on motoring—*Veteran Car Rally USA*, *The American Road*, and *The Shape of Cars to Come*—which it showed for free at the St. John House on Roeland Street in Cape Town to encourage Capetonians to think about a new car in their future.<sup>47</sup>

But Ford's methodically planned advertising campaigns were not alone in creating a desire for a new, modern automobile. Rather, they were aided by the images in Hollywood films of American automobiles and feature stories on America's latest car models in local newspapers and magazines. For example, articles such as "Keeps Motorists (and cars) cool" in the *Cape Argus* on 17 October 1952, which previewed the newest feature on America's most modern cars (air-conditioning) were common in the South African press. Stories on the automobiles of Hollywood stars and American gangsters also frequently appeared in the Cape Town press, stressing the luxuriousness and wealth of the American lifestyle. For example, in an article entitled "Why 'ma' cannot ride in Mickey's new car," the *Cape Argus* described in November 1950 the new £5,700 vehicle of Hollywood gambler Mickey (Snow White) Cohen, with its eight inches thick doors which weigh 100 lb. each, and its £285 airconditioning plant. Similarly, on 17 September 1952, the *Cape Argus* ran a story on the legend of American gangster Al Capone, with a full paragraph spent describing his armoured car called the 'Fort': "It

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<sup>47</sup> "Aids to Dealer Advertising," *Fordafrika News*, April 1950, ?; South African Board of Censors, Book 8 (9 May 1949–25 November 1950), Register of Films, Film and Publications Board, Cape Town; *Cape Times*, 5 December 1954. Holmes Motors employed 270 people between its three branches (137 in Cape Town, 106 at Salt river, and 27 at Paarl) in 1950, and opened branches in Wellington and Bellville in the late 1950s.

weighed seven tons and had bullet-proof windows. It cost '20 grand' (20,000 dollars), but that was nothing to a big shot like Al Capone."<sup>48</sup>

Moreover, Hollywood feature films during the 1930s, 1940s and 1950s often prominently featured new, expensive cars. For example, enormous American sedans are featured in gangster films such as Fox's 1947 *Kiss of Death*, with Victor Mature and Richard Widmark. Certain films even had their entire storyline around automobiles, such as the late 1950s Dean Martin and Jerry Lewis comedy *Hollywood or Bust* in which the comedy duo win a new American car and drive across the country to Hollywood; *Speed to Spare*, a 1948 Paramount adventure film about a stunt-car driver in trouble; and the Bowery Boys' 1953 comedy *Jalopy* in which they enter an auto race with the help of a supercharged gas formula.<sup>49</sup>

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<sup>48</sup> "Keep Motorists (and cars) cool," *Cape Argus*, 17 October 1952; "Why 'ma' cannot ride in Mickey's new car," *Cape Argus*, 17 November 1950; "Cicero armoured car," *Cape Argus*, 17 September 1952. Air-conditioning had made it South Africa's most modern buildings and cinemas within the past decade, and the 17 October 1952 *Cape Argus* was quick to point out the easy and effectiveness of the new device:

It's like a refrig, just the size of a suitcase; three luxury cardealers will have it on 1953 deluxe models. Control will be by a button on the dashboard; the power will come from a six-volt battery; the temperature will be governed by a thermostat. Tests in Arizona and South Texas, where the weather can be as hot as the Karoo, have shown that the conditioner can make the temperature of a car pleasantly cool after 500 yards of driving, even when the car has been parked in a sun hot enough to make the metal steering-wheel too hot to grasp with an ungloved hand.

<sup>49</sup> South African Board of Censors, Book 6 (16 September 1946–10 December 1947), Register of Films, Film and Publications Board, Cape Town. *Kiss of Death* received a 'D' Certificate from the Board of Censors, which meant that no natives and no children under 13 could see the film. *Hollywood or Bust* played at the Colosseum in Cape Town in August 1957, *Speed to Spare* played at the Orpheum in Claremont in July 1949, and *Jalopy* played at the Saturday morning show at the Capiol in Wynberg in May 1957.

With such advertising techniques and help from South Africa's mass media, Ford and GM not only controlled the South African automobile market but helped to turn car owning into an obsession. The annual release of the new year's models, as James T. Campbell describes, ". . . became a national event. Dealers from across South Africa descended on Port Elizabeth to pick up the new cars and then set off on a cavalcade across the country, stopping in cities and towns to display their wares."<sup>50</sup> For example, a large publicity push for the 1949 Mercurys, the first new post-war Ford models, translated into 108,000 people visiting dealer showrooms in September and October of 1948 at Grosvenor and Holmes Motor Company in Cape Town.<sup>51</sup>

This all ran contrary to the predictions of the South African Board of Trade and Industries, which in a study it released in 1947 felt that the South African automobile market was near its saturation point. Already the seventh largest user of motor vehicles in the world, South Africa only had 102,703 married taxpayers with taxable incomes over £700 and 39,000 single taxpayers with taxable incomes of £400, and thus, the Board concluded, there would be a demand of 53,388 news cars in 1949 while the automotive industry was targeted to assemble 83,000 cars that year.<sup>52</sup>

But in spite of the report there was an almost a threefold increase in number of licensed motor vehicles (includes trucks, motorcycles and buses) in South Africa between 1945 – 1958. The majority of these motor cars on South African roads were

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<sup>50</sup> Campbell, 14.

<sup>51</sup> "Around the Dealerships," *Fordafrika News*, December 1948, 30-31.

<sup>52</sup> "Union Seventh in List," *Fordafrika News*, March 1950, 12.

American, with British cars coming in a distant second. For example, in 1948, the first year for a break down of such government statistics, out of the 413,766 licensed motor cars, nearly two-thirds came from American companies (274,967), with the remaining one-third almost evenly split between the United Kingdom (15.5% – 64,078) and Canada (14.2% – 58,838). As for new cars, the American dominance in the late 1940s was even greater, accounting for over 2/3 (69% – 42,130) of the 61,052 new cars licensed in South Africa in 1948. Britain was second with 22% (13,721) of new cars licensed.<sup>53</sup>

The above automobile example illustrates that the depth of Ford and General Motors reach into South Africa in the 1940s and 1950s went beyond the vehicle. A consumer culture, buoyed by the overall economic growth of the South African market, was being developed not only by American companies such as Ford and GM, but by South African companies such as African Consolidated Films. Moreover, ideas of wealth, luxury, largesse, and consumption were being identified as peculiarly American traits. As James T. Campbell points out, “. . . one can see in South Africa in the 1920s and early ‘30s not only the emergence of a consumer culture, but of an enduring

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<sup>53</sup> Bureau of Census and Statistics, *Official Yearbook of the Union of South Africa: Motor vehicle statistics* (Pretoria: Government Printer, 1945–1958), Tables 1 & 2; Bureau of Census and Statistics, *Union Statistics for Fifty Years: Jubilee Issue 1910-1960* (Pretoria: Government Printer, 1960), 14. Motor vehicles includes motor cars, motorcycles, buses, and commercial vehicles, and the total number increased from 383,735 in 1945 (417,320 in 1946) to 1,049,221 in 1958. Motor cars made up both the majority of the total and the majority of the increase, from 305,639 in 1946 to 758,657 in 1958. There were 286,276 licensed motor cars in South Africa in 1945. In 1956 there were twelve U.S. automobile companies selling vehicles in South Africa, eight of them operating their own assembly plants or having arrangements with local firms to assemble knocked-down kits. Chrysler opened its first assembly plant in South Africa in 1958.

association of Americanness with certain forms of personal consumption and display.”<sup>54</sup>

The following chapters examine, like the automobile example above, the importation not only of American images through film but of the cinema as an agent itself which, through its connections to magazines, music, fashion, politics and a myriad of other businesses furthered not only South Africa’s consumer culture but also the desire of many South Africa’s to feel part of the ‘modern’ West while defining certain ideas about America that became commonplace. First, this paper illustrates the most common images of America in the Cape Town press. Second, this paper argues that the structure of the South African film industry, and its location in the residential and entertainment centres of Cape Town, inundated both cinema goer and non-cinema goer alike with images of America. Furthermore, the structure of the film circuit combined with South Africa’s segregationist policies to guarantee that the majority of motion pictures played at every cinema in Cape Town (except those which were banned to certain audiences). An analysis of the film listings between 1946 and 1960 documents that the same films played at almost all the cinemas in Cape Town, regardless of racial make-up of the audience or geographic location, albeit at a different pace. Also, it illustrates that the cinema provided a platform on which South Africa’s new suburbs and townships announced their ‘modernity.’ Then, this thesis examines bioscope activities off the screen, arguing that the cinema’s business practices and marketing strategies became integral to what Campbell terms “the development of an American-inflected consumer

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<sup>54</sup> Campbell, 14.



culture.”<sup>55</sup> This thesis also points to connections between the cinema and the clothing industry, the press, and the music industry, illustrating a potent force that helped drive other cultural ‘Americanizations’ of South Africa. Finally, this thesis shows that the urban planning models, which ironically were based on the American design of the ‘city-practical’ style of dividing up communities into separated residential, commercial, or industrial areas, led to a significant decline in the influence of American images in South Africa.

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<sup>55</sup> Ibid., 1.

## CHAPTER TWO

### 'AMERICA' IN CAPE TOWN'S ENGLISH-SPEAKING PRESS, 1945–1960

In July 1951, Chester Chartrand, the Public Affairs Officer of the United States Information Service, reported to Washington, in somewhat general terms, on South African perceptions of the United States. He wrote that:

[T]here is an appalling lack of perspective about the United States in South Africa. The old stereotypes are all present: gangsterdoms; immorality; irreverence; wealth; the fast pace; a gum-chewing, jazz-playing, comic strip culture.<sup>1</sup>

These images of the United States as a land of wealth and glamour, of speed, excess and immorality appeared regularly not only in the bioscope and magazines such as *Stage and Cinema* and *Filmland*, but also in the pages of South Africa's daily and weekly newspapers.

But these were not the only images of America found in the South African press. It was a mixture of the high and the low, of admiration and of disgust, and of parallels between American and South African society. This chapter examines the proliferation of images of America in Cape Town's English-speaking press, from news and features stories to editorials, advertisements and movie-star columns. The U.S., with its similarities in social make-up to South Africa, was considered a both a model and a foil on which to comment on South Africa's strengths and weaknesses. Commenting on America served to advance political points within South Africa and Cape Town. But America's deeply rooted cultural invasion of South Africa through the cinema,

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<sup>1</sup> Chartrand, "Semi-Annual Report for December 1950–May 31, 1951," 13 July 1953.

advertisements, and in this chapter the press, affected both the readers and writers of Cape Town's journals. While such coverage of the United States allowed South Africans to connect to a wider world, it also perpetuated and deepened stereotypes about the U.S. found elsewhere in imported American culture such as films.

In South Africa, coverage of serious world news was interspersed with the banal. The *Cape Times* and *Cape Argus*, like other of South Africa's daily newspapers, prided themselves on being international newspapers, covering and editorialising on important world events. World War II centred the international focus on the United States, who emerged as the unchallenged leader of the Western world. Coverage of the American army's successes in Europe and the Pacific flowed into coverage not only of America's international role in the post-War world, but into detailed coverage on American lifestyles and culture. Commenting on events in America in the 1940s and 1950s, according to South African poet and writer Anthony Delius, was part of a newspaper's commitment to General J.C. Smuts' idea that South Africa needed "to be an accepted and respected member of the Western world."<sup>2</sup> For example, after each presidential election, the *Cape Times* would run an editorial affirming the vast importance that the new President had as "the chief executive of the most powerful Western nation."<sup>3</sup> Echoing earlier editorials from 1948, 1952, and 1956, the *Cape Times* stated in November 1960

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<sup>2</sup> Anthony Delius, "The years of political and social re-education," in *The Cape Times Centenary Supplement* (Cape Town: March 27, 1976), 44. While America garnered a significant amount of press coverage from World War II on, the majority of articles in the Cape Town press—on the front page and throughout the rest of the paper—covered local and national events news first and foremost, along with a fair amount of coverage of Great Britain.

<sup>3</sup> *Cape Times*, 4 November 1952.

that

Although the American President is chosen by the American people, the main leadership of the Western world as a whole falls upon him. The peoples of other Western countries are thus directly interested in what choice the American people make. For that reason the peoples of the west can feel free to comment; and we have no doubt that the choice of Senator Kennedy for the White House will be widely welcomed.<sup>4</sup>

The assumption, of course, was that South Africa was one of “the peoples of other Western countries.”

Similarly, over a decade earlier the *Cape Argus* ran an editorial on 4 July 1949 entitled “A Modern Atlas,” which stated

ALL South Africa will, we think, join wholeheartedly in celebrating American Independence Day. . . . Nobody in this country can fail to recognize the immense effort that the American people are making to restore a war-shattered world. . . . They have taken up an immense task—one that no other nation could possibly attempt—and they will carry it out with the courage and energy and confidence that have raised them to their present outstanding place in the world. The fiery energy and unflinching courage that lay behind the first Independence Day raised America to the foremost position among the nations. The spirit that has achieved so much in the past may yet save the world from many dangers and disasters.<sup>5</sup>

This paean to the strength of America was followed the next day by a story on a man in Ohio who set the world record for being buried alive for 45 days in a coffin. The high

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<sup>4</sup> *Cape Times*, 10 November 1960; Ebbe Dommissie, telephone interview by author, 15 September 1998, Cape Town. *Cape Times* was established in 1876 and remained an independent newspaper through the time period of this study. Unfortunately, this paper does not go into depth on *Die Burger's* and the Afrikaans press coverage of America between 1945–1960. However, in a telephone conversation with Ebbe Dommissie, former news editor at *Die Burger*, Dommissie did not feel that there was significant coverage of the United States in *Die Burger* until the Carter administration began the threat of sanctions in the late 1970s.

<sup>5</sup> “A Modern Atlas,” *Cape Argus*, 4 July 1949. The *Cape Argus* was part of a larger conglomeration based in Johannesburg named the Argus Group which owned newspapers throughout Southern Africa.

and the low commingled in Cape Town's coverage of the United States—Cold War politics, Congressional and Presidential elections, the McCarthy hearings, American labor disputes, and the Marshall Plan shared pages of the *Cape Times*, *Cape Argus*, *Cape Standard*, and *The Sun* with stories on the marvelous new 'wingless' chicken that would revolutionize the poultry industry.<sup>6</sup>

The disparity in the coverage on America topics can be partially attributed to the fact that the vast majority of articles came from international wire services. Both the *Cape Argus* and *Cape Times* had correspondents in London, and South African Pieter Lessing penned a political column for the *Cape Times* from London, but there were no Capetonian correspondents in America during this time. Cape Town's dailies thus relied on the reporting of British correspondents, or more often, on wire services such as Reuters and United Press International, for coverage of America.<sup>7</sup> For example, in a survey of 420 feature articles on the United States in the *Cape Argus* between 1948 and

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<sup>6</sup> "Buried Alive for 45 Days," *Cape Argus*, 5 July 1949; "US Poultry Breeder Has Developed Wingless Chickens," *Cape Argus*, 8 July 1949.

<sup>7</sup> Gerald Shaw, <gshaw@iafrica.com> "Re: Newspaper Coverage of the U.S., 1940s/50s," 22 July 1998, personal email (Accessed 22 July 1998); Chartrand to Department of State, "Semi-Annual Report for June 1–November 30, 1951," 21 December 1951, Decimal Files, 511.45a/12-2151, Department of State, RG 59, NARA-US. The South African Press Agency (SAPA) averaged about 20,000 words per day from Reuters, of which about 1/5 was on the United States, and SAPA received approximately 8,000 words per day from United Press International, which being an American wire service contained mostly stories on the United States. For example, the *Cape Times* used articles by celebrated foreign correspondent Patrick O'Donovan, the Washington correspondent of the *Observer* on its editorial page from 1955-1960 (under OFNS or Observer Foreign News Service as byline), while daily coverage was most often from a *Daily Telegraph* reporter in Washington or New York. During this time O'Donovan was twice awarded by the foreign press association as best reporter on America.

1960, 72% (301) were either from the wire services of Reuters or the United Press, or paraphrased from stories found in the British press.<sup>8</sup> The smaller weekly newspapers geared towards Cape Town's coloured population, such as the *The Sun* and *Cape Standard*, could not afford an overseas correspondent or an international wire service and thus covered American affairs even less than the English-language dailies.

Such a reliance on wire services meant that the majority of articles on America were general interest stories that often stressed the ridiculous, such as human endurance feats like "47 Paint House In Three Minutes," "122 days on pole," and "150 Took Part in U.S. Bible Marathon." Articles on outlandish claims in America were commonplace, such as "Man Fences Air Above His Land," in which the *Cape Argus* correspondent in London related a story from the *Daily Express* about an American farmer who, upset with the air traffic above his farm, filed a claim to fence the air above his property, using a half a dozen 30-foot iron poles to demarcate his property.<sup>9</sup> While the majority of these bizarre stories were used by editors to fill up space and were not limited to America alone, they re-inforced stereotypes about America's wealth, largesse, glamour, and technological advancement perpetuated predominantly by Hollywood's dominance of South Africa's cinemas.

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<sup>8</sup> This survey of news clippings excludes regular Hollywood and gossip columns from America, which are examined below separately.

<sup>9</sup> *Cape Argus*, 14 June 1952; *Cape Argus*, 9 October 1950; *Cape Argus*, 3 January 1950; *Cape Argus*, 29 February 1949. Charles Jarnigan, the Tennessee farmer, claimed the airport nearby "make my house a target and I have been unable to plough this year because the noise is so great and the planes fly so low that my horse is scared." For more articles on pole-sitting contests, see *Cape Argus*, 3 August 1950; 8 August 1950; 30 October 1950; and 20 September 1951.

Such themes about America in the press not only complimented the images on the bioscope screen but often made direct references to the cinema. For example, short articles on the exact wealth of film stars and business executives were routinely run, such as the *Cape Argus*'s two 13 June 1949 articles entitled "Highest Paid Man In U.S." and "America's Top Earners: No film stars in First Ten." Although no films stars were in the top ten, film stars and directors salaries were still listed, such as Betty Grable at £52,225 per year and director Preston Sturges at £92,662 per year. Moreover, one article pointed out that Greek-born film magnate Charles P. Skouras was the highest paid American for the third year in a row at £202,500.<sup>10</sup>

These themes of largesse and wealth supported the images on the bioscope screens. For example, on 9 July 1960 the *Cape Argus* ran an article entitled "US City Claims World Title" on Houston, Texas's claim to be the largest city in the world. The article encapsulated the image of America, and of Texas in particular, as wealthy, large, and brash:

Everything is bigger and better in Texas. That is the rooted belief of every citizen in the Lone Star State. By a brilliant stroke of self-aggrandisement, the town of Houston did a typical Texan thing last week: it voted to make itself the biggest city on earth. Everything is bigger and better in Texas. That is the rooted belief of every citizen in the Lone Star State. By a brilliant stroke of self-aggrandisement, the town of Houston did a typical Texan thing last week: it voted to make itself the biggest city on earth. The Town Council did it. Parking their big cars, removing their big hats and putting their heads together, they said:

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<sup>10</sup> *Cape Argus*, 13 June 1949. Other examples of articles on wealth in America in the *Cape Argus* included "Britain has a butler boom - in America" (18 April 1952), "His salary is £23,000 a month" (about Eugene Grace of Bethlehem Steel, 25 March 1957), and "New Yorkers build £175,000 mansions" (20 September 1957), along with articles on average American income such as "Small Family Needs £1,200 A Year" (20 September 1951), "£1400-a-Year men are not so well off in America" (15 January 1955), and "Average U.S. family earns 5,000 dollars" (16 December 1958).

‘We will annexe 1,100 square miles of the surrounding country and call it Houston. This is a boom town. Houston needs space for development.’ A result is that Houston will be more than twice the size of Greater London with less than one-eighth of London’s population. London, with more than 8,000,000 people, occupies a mere 692 square miles. The new Houston will be a colossal 1,560 square miles, bigger than New York, Los Angeles and San Francisco put together. The reason for this move may be that Texans at the moment are felling small - the admission of Alaska last year made Texas only the second biggest state in the United States.<sup>11</sup>

Besides running such articles that confirmed the images of America that Hollywood created, all of Cape Town’s newspapers ran regular columns and features on the cinema. For example, the *Cape Times* ran a syndicated weekly column out of Hollywood by Geraldine Gardiner entitled “Film Star Chatter” on Thursdays for the bioscope-going crowd, and also had a weekly review of the cinema on Fridays by its primary film critic, Ivor Jones. The *Cape Argus* ran a weekly feature entitled “South African Film News” by John Irvin in its Saturday magazine that reviewed upcoming attractions. The *Cape Standard* ran a column entitled “Our Cinema Page” which occasionally included portions of Hedda Hopper’s syndicated Hollywood column.

*The Sun* ran an “At the Movies” column which summarized film events at the premiere Coloured theatres such as the Avalon and Alabama, and ran wire service articles whenever available, such as a big two-column article on 15 December 1949 entitled a “Charlie Chaplin’s Creative Genius,” reprinted from the *London Calling*. Also, *The Sun* began its “Film Serial” feature in 1950 which gave adapted the story of a popular film into a serial form, such as MGM’s *The Key to the City* starring Clark Gable

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<sup>11</sup> “US City Claims World Title,” *Cape Argus*, 9 July 1960. As for specifically newspaper-related largesse, the *Cape Argus* ran articles such as “Newspaper, 442 Pages, Weighed Six Pounds” on 23 May 1949 and “480-Page Paper at Week-End - in Texas” on 31 October 1949.



and Loretta Young. Moreover, the *Cape Times*, *Cape Argus*, *The Sun* and *Cape Standard* ran listings (often incomplete - the *Cape Times* did not run the film listings of Coloured cinemas until the late 1950s, and only partially at that) of upcoming shows at Cape Town theatres, advertised by the stars who played in them and the studios who produced them, and news about film events in South Africa.<sup>12</sup>

Stories also focused on America as the most technologically advanced nation in the world. Articles on American road and skyscraper construction boldly displayed the financial figures for such projects. However, most articles on America's technological advances focused on new modern conveniences. For example, the *Cape Argus* ran a two-column article entitled "Pocket radios call men to the telephone" which described a rudimentary personal pager which was being used "in the third row of a theatre or on a crowded street corner, or even a suburban golf course" by everyone from "a plumber, delivery truck driver, chairman of the board of a publishing company, a detective and a

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<sup>12</sup> *The Sun*, 15 December 1949. For examples of the *The Sun*'s "Film Serial," see its 29 September 1950 edition. *The Sun* was founded by journalist A.S. Hayes and printer C. Stewart in 1932. The first volume of the newspaper was published in Cape Town as a conservative coloured newspaper on 26th August 1932, which it remained until it ceased publication on 28 September 1956. White businessman and printer Samuel Griffiths controlled the newspaper from 1936. The paper supported the coloured Africa People's Organisation (APO) and the white United Party, accepting segregationist policies of succeeding white government. The United Party eventually bought all the shares of the company, The Sun Printing and Publishing Co. (Pty) Ltd, nine months prior to the 1948 elections. In 1950 Griffiths bought the newspaper back again and became the director. It was predominantly an English, weekly newspaper with contributions in Afrikaans. H.R. Lawley, who was a white journalist and co-director of the company, was the editor in the 1950s, and one of the main columnists was C.I.R. Fortein. The United Party continued to subsidize it heavily in the 1950s. Most of its space was devoted to general interest news, sport, entertainment and Coloured Society news.

radio commentator.”<sup>13</sup>

America’s reliance on convenience—and the enormity of American consumerism, which was usually tied into such articles—confirmed the predominant theme of wealth and largesse. For example, *Cape Argus* contributor Albert Fick wrote a lengthy article on 28 March 1958 that laundry businesses, such as one in Springfield, Ohio, were starting to rent shirts because “when slumps come the male traditionally tries to wear a shirt for two days.”<sup>14</sup> Fick went on to describe the troubles of the £350,000,000 laundry industry in America, pointing out some of the tactics of local business to handle a recent 10% slump, such as the New Mexico firm that spent “£150 a month on a two-way radio system in its 17 trucks, which now work much like the large taxi companies. The trucks are directed by radio to customers who are in a hurry.”<sup>15</sup>

Gossip columns about America also filled the English-language press. *The Cape Times* and *Cape Argus* relied on syndicated columnists such as Eve Norton, who wrote a column entitled “New York Passing Parade” for the *Cape Times* which scanned the American press, gossiped about American celebrities and politicians, and often included a segment on a local news occurring in New York City, such as “Spectacular Christmas Decorations Cause Traffic Jam in Fifth Avenue” and “The Commuter,” a new magazine about the difficulties of driving into the city from Hoboken. The *Cape Argus* primarily used British journalist Don Iddon, who wrote a personal column out of New York on

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<sup>13</sup> *Cape Argus*, 19 January 1951.

<sup>14</sup> “Business Is Bad, So It’s Shirts For Hire; You Pay At The Laundry,” *Cape Argus*, 28 March 1958. Fick was a freelance South African writer living in New York.

<sup>15</sup> *Ibid.*

American politics and fashion, and “The American Scene” by Donald Ludlow. Sometimes South Africans in America—such as the previously noted Albert Fick—had articles published on the American way of life.<sup>16</sup>

Newspaper advertisements often pushed American products and fashions in Cape Town’s newspapers. YANX cigarettes used an image of Abraham Lincoln to sell their product in newspapers, and Palm Beach suits were constantly touted in advertisements by clothiers such as Phil Moss. Seasonal fashion changes from America were greeted by both articles and advertisements. For example, the South African department store OK Bazaars ran advertisements in local newspapers as soon as the latest American fashions arrived, such as an advertisement in the 3 September 1957 issue of the *Cape Times* which declared that “New York 1957 Summer Fashions!” had arrived, including “Glamorous frocks and suits for day, afternoon and semi-evening wear in the most fashionable styles and colours by famous American makers.”<sup>17</sup>

Direct comparisons between Cape Town, and South Africa in general, and the United States were made mostly in editorials or in feature articles by Capetonians returning from trips to America. Most views of America were conflicted, combining an admiration of America’s generosity, resources and political system with a disgust for often the same traits that were exonerated in the writers’ own newspapers: wealth, largesse, speed, glamour and far too conspicuous consumption. For example, after a trip to the United States in 1956, Dr. Oscar Wollheim cited the American character—in spite

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<sup>16</sup> “Spectacular Christmas Decorations Cause Traffic Jam in Fifth Avenue,” *Cape Times*, 25 December 1952.

<sup>17</sup> *Cape Times*, 3 September 1957.

of its lack of cultural sophistication—as an admirable model that was sorely missed in a National Party Cape Town:

There may be much to criticize in American society—the lack of culture and aesthetic values in a large section of the population, the ulcerising speed and aggressiveness of its pattern of life, the rather flamboyant evidence of wealth among many of them. But one realizes very quickly that beneath . . . is a deep-seated determination to root out what is evil, to assist other countries to attain what it has itself attained in the field of material well-being and to give anyone who has brain and ideas the opportunity to experiment.<sup>18</sup>

America was viewed as being in a remarkably similar position to South Africa, with a similar social make-up and history. This allowed Cape Town's journalists to use America's successes, especially in race relations and economic development, as a tool to criticise the National Party and its apartheid policies. As Wollheim pointed out, although America had its problems with race, "America is at least anxious to root out the evils whereas we seem to be anxious to preserve them."<sup>19</sup>

For opposition newspapers like the *Cape Times*, *Cape Argus*, *Cape Standard* and *New Age*, events in America served as opportunities to illuminate a growing dissatisfaction with the policies of the National Party government. For example, in a 1953 article entitled "Eisenhower Gets Away with Nothing in America: Congress Watches President, and Press Watches Both," South African journalist Joel Mervis concluded that President Eisenhower would love to have the dictatorial powers of Dr. Malan, but the American political system checks his power. Eisenhower had to face opponents not only in Congress and in the press, but often within his own party. This

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<sup>18</sup> "America Studies How to Turn Immigrants into Good Americans," *Cape Times*, 13 December 1956.

<sup>19</sup> Ibid.

lack of party loyalty in America

alone will account for the amazing vitality of American public life, and it carries with it certain advantages which ought to make South Africans envy America. The effect of this free for all therefore is that programs and policies tend to be judged on their merits.<sup>20</sup>

Along similar lines, the *Cape Argus* referenced a medical report from Chicago run earlier in the week that claimed that chewing gum made for efficiency in work in a sardonic editorial in 1949 on the current political climate in South Africa:

Hence . . . the superiority of the American way of life; for if the Americans do many things better than we do, this is not due to their climate or their form of government, but to the fact that their habit of chewing gum makes them 17 per cent more efficient than other people. South Africans have no such habit. Instead, there are found among us schoolchildren who seek to improve their mental capacity by the use of what are known as “all-day suckers,” and even when we grow up we are apt to become not so much chewers as suckers. In fact, anyone who reads a political manifesto must come to the conclusion that South Africans are less inclined to chew than to swallow anything.<sup>21</sup>

More specifically, coverage of race relations in both Cape Town’s major dailies and the smaller Coloured press alluded to the problems at hand in South Africa. The majority of articles were taken from international wire services—for example, the *Cape Times*, on average, contained between 50 to 70 articles a year on race relations, but few were more than a couple of paragraphs in length and were buried deep inside the paper with small headlines. But these small articles often covered the violence used by whites in the deep South, and the English-language Cape Town press placed scathing headlines on them to criticise both America, and often by implication, the National Party. For

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<sup>20</sup> “Eisenhower Gets Away with Nothing in America: Congress Watches President, and Press Watches Both,” *Cape Times*, 6 June 1953.

<sup>21</sup> “Chewing to Success,” *Cape Argus*, 15 April 1949.

example, Cape Town's English press often used the word 'apartheid' for the headlines of wire service stories about segregationists in the Deep South, connecting the National Party and its policies to the problems in the American South. Many of the articles covered dealt with the violence whites used against the 'Negro', such as the following from the *Cape Times*: "Negro's House Blown Up," "Negro Shot in the Face," "U.S. Children's mass race protest: 2,000 white pupils try to storm city hall," "Negro's House Stoned," and "Zoning with Hose."<sup>22</sup>

The Coloured press was more aggressive in its condemnation of America's racial policies. The *New Age*, the unofficial mouthpiece of the banned Communist Party, routinely condemned the United States as an imperialist and racist nation, and the *Cape Standard* often ran articles proclaiming America's imperialism, such as a piece by Harry du Plessis on 8 January 1946 entitled "The Hidden Hand of Moscow" that condemned American foreign policy in China:

The U.S.A. has repeatedly intervened in the internal affairs of China, and there will be no bright prospect unless the demagogism of those American imperialists now trying to dominate the Chinese scene will be brought to an immediate end.<sup>23</sup>

Similarly, an article in the *Cape Standard* on 28 June 1946 on the "white hooligans" in Durban compared them to the worst racists in America, pointing out that such

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<sup>22</sup> "Negro's House Blown Up," *Cape Times*, 26 May 1953; "Negro Shot in the Face," *Cape Times*, 12 July 1951; "U.S. Children's mass race protest: 2,000 white pupils try to storm city hall," *Cape Times*, 5 October 1954; "Negro's House Stoned," *Cape Times*, 12 August 1953; "Zoning with Hose," *Cape Times*, 27 August 1953.

<sup>23</sup> "The Hidden Hand of Moscow," *Cape Standard*, 8 January 1946. The *Cape Standard* was an independently owned weekly newspaper which served the coloured population of Cape Town from 1936 to 1946.

“[O]rganised lawlessness is known as lynching, so shamelessly frequent in America.”<sup>24</sup>

But even protest and anti-American writers often used an American idiom. The style used by *New Age* writers such as Alex LaGuma relied heavily on American culture and on American literary styles such as the comic strip. Some of it was scathingly satirical. For example, in a 1961 article entitled “Wild West Show”, LaGuma ripped apart the apartheid regime and Group Areas Act by paralleling it to an American Western motion picture:

YESSIREE! Roll up folks and welcome to Hank Verwoerd’s own genuwine Wild West Show. . . . [W]e got a whole stretch of territory lines up for these Westerners which will be their own stamping grounds called groups areas. Yes, Sir. And we got the population Registration branding irons all nicely warmed up and ready to sizzle. Just give me a breather folks, while I hitch up my ole gun-belt. This here sten-gun is a mite on the heavy side. . . . Now right over here folks, is a real and genuine job reservation. Complete with traditional Western handicrafts. Yes-siree. Our Westerners can carve the best curios and dig the deepest holes in the Republic. They can carry water too, two buckets at a time.<sup>25</sup>

It is difficult to draw the distinction in LaGuma’s writings between his use of American culture and his situation within it, having been deeply imbued in the American influences prevalent in District Six. He frequently made positive allusions to American films and American jazz music in his articles. It is unmistakable, however, that LaGuma and the *New Age* were vitally concerned with the role America played in the world and for South Africa.

But on the whole, the overall tenor in the *Cape Times* and *Cape Argus*, especially

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<sup>24</sup> *Cape Standard*, 28 June 1946.

<sup>25</sup> “Wild West Show,” *New Age*, 7 September 1961. For more on Alex LaGuma see Andre Odendaal and Roger Field’s *Liberation Chabalala: The World of Alex La Guma* (Bellville: Mayibuye Books, 1993).

in editorials and reports from South Africans who visited America, was that the racial situation was improving in the United States in the 1950s while it was on the decline in South Africa. For example, South Africans returning from visits to the United States reported that problems and strife would continue in America but that the Federal government would overcome the extremists. For example, in February 1951 Quintin Whyte, head of South Africa Institute of Race Relations, returned from a visit to the United States to report that, unlike South Africa, the U.S. was moving in a positive direction:

Discrimination between Negroes and Europeans in the United States had, in a number of instances, been abolished, and Negroes were getting more opportunities and rights in the armed forces, in universities, and in politics. . . . Though only one-tenth of the population of the United States was Negro, it was possible for those who had the vote to swing an election in favor of a candidate.<sup>26</sup>

In August 1951, Dr. R.H.W. Shepherd, the principal of Lovedale College, argued in the *Cape Times* that the United States of 1861 was a more equitable place than 1951 South Africa. Shepherd pointed out that the U.S. constitution was held sacred by Abraham Lincoln, and not-so-obliquely criticised the National Party's abrogation of the South African constitution by stating the "the significant fact here is that he (Lincoln) held that even a majority could not tamper with the constitution of the country, far less a minority."<sup>27</sup>

Similarly, in an article in the *Cape Times* entitled "United States Also Faces

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<sup>26</sup> "Status of US Negro: What S African Saw on Tour," *Cape Times*, 2 February 1951.

<sup>27</sup> "Lincoln's Dilemma Over the Negro Problem: Constitution was Sacred to him," *Cape Times*, 9 August 1951.



Intense Apartheid Struggle,” Joel Mervis compared the policies of both nations and concluded that

At the moment when South Africa is applying apartheid with a growing strictness and severity, the United States is swiftly breaking down the last remaining barriers of racial segregation.

Similarly, in 1954 the *Cape Times* editorialised that the *Brown v. Board of Education* decision “is naturally of enormous interest to South Africa” because the enormous problems, pain and conflicts that the United States Supreme Court would find in undoing all its present legislation of segregation could serve as a lesson to the Nationalist Party to limit present apartheid legislation: “More legislation means more crime, more police, more courts—and more human unhappiness.”<sup>28</sup>

The *Cape Standard* occasionally used positive American stories to lambast the South African government. For example, in an article entitled “Shame,” the weekly columnist “From My Tower” reported on America’s easing of restrictions on Indian immigration to castigate Jan Smuts’ government for its own policies:

While the number of sentences on Indians in Durban for resisting discriminatory measures is mounting, America is removing discrimination against the peoples of India. Under President Truman’s Indian Immigration and Naturalisation Bill 3,000 Indians now in the U.S. can qualify for American citizenship and an annual immigration quota of 75 is fixed. White South Africa bow your heads in shame.<sup>29</sup>

In another story in the same issue on a collection of American art to be exhibited in Johannesburg and Cape Town, the *Cape Standard* stressed that diversity was America’s strength:

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<sup>28</sup> “United States Also Faces Intense Apartheid Struggle,” *Cape Times*, 26 June 1953; *Cape Times*, 19 May 1954.

<sup>29</sup> “Shame,” *Cape Standard*, July 5, 1946.

The nationalities of the artists clearly demonstrate the many foreign influences that are brought to bear upon any phase of American culture. While all of the artists represented are now American citizens, only sixteen were born in the United States. Of the other, four were born in Russia, three in Poland, two in Austria, two in Holland, and one each in Italy, Spain, Germany and Lithuania.<sup>30</sup>

Outside of its race relation stories, the coloured press often had a surprisingly positive view of the United States. In fact, the coloured press focused primarily on Negro success stories rather than the strife and conflict of the American Civil Rights movement. This, however, probably has more to do with the policy of the South African Board of Censors to eliminate anything that might inflame racial tensions. Such a policy translated into positive feature stories on African-American athletes, entertainers, and politicians. For example, articles did not necessarily focus on the struggle itself but on the personalities of African-Americans such as Paul Robeson and Martin Luther King, Jr. For example, on 12 March 1946 the *Cape Standard* ran an article entitled "Kentucky Is Liberal To The Negro," pointing out that it had the only Negro legislator in the South (Charles W. Anderson). Furthermore, the article went on to state that "economically, Negroes have reached their greatest point of integration in the State," serving in many industrial, manufacturing and civic positions such as police sergeants, probation officers, firemen, crime prevention officers, and in various managerial positions in distilleries, furniture plants, and tobacco companies. Politically, the *Cape Standard* also covered the activities and speeches of Paul Robeson and the Council of African Affairs closely, carrying photographs such as one on page 2 of its 21 June 1946 issue of Max Yergan, head of the Council on African Affairs, with African-American entertainers and activists

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<sup>30</sup> *Cape Standard*, July 5, 1946.

Paul Robeson and Lena Horne.<sup>31</sup>

African-American sports personalities were popular figures for the coloured press to feature. With boxing being one of the most popular sports in Cape Town and in South Africa in general, Joe Louis was a prime subject for adulation. For example, the *Cape Standard* reprinted an article from *Ring* magazine on the life and career of Joe Louis in 1946. It claimed he was “regarded by many as the greatest goodwill ambassador the Negro race has ever had.” Furthermore, in a tie to American culture, the *Cape Standard* pointed out that Louis “adores listening to the records of Bing Crosby. Often sits in camp listening to Bing’s crooning for hours.”<sup>32</sup>

*The Sun* ran a similar article a couple of weeks later entitled “Joe Louis, True Ambassador of Coloured Race,” which applauded his spirit at fighting all comers and his demeanor as a humble, shy hero:

For all the glory and international publicity that has been thrust upon him, the Coloured Champion has never lost the sense of real values. He considers himself a fellow whose tough luck it was not to be able to continue his schooling for a higher education.<sup>33</sup>

Joe was a big, powerful, rich Negro champion, the articles stated, with “a marvelous physique and splendid health.”<sup>34</sup> And in spite of promoters encouraging “white hope

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<sup>31</sup> “Kentucky Is Liberal To The Negro,” *Cape Standard*, 12 March 1946; *Cape Standard*, 21 June 1946. The *Cape Standard* and *The Sun* occasionally utilized articles provided by the United States Information Service (USIS) because the articles were free and they often covered topics of importance to their community.

<sup>32</sup> *Cape Standard*, 16 December 1946.

<sup>33</sup> “Joe Louis, True Ambassador of Coloured Race,” *The Sun*, 27 December 1946.

<sup>34</sup> *Ibid.*

tournaments,” Joe had defended his title a record 23 times in a row. He was a hero to the downtrodden all over the world:

Sober and refined, he bears himself like a true athlete. He sets an example for youth throughout the world of how a sportsman should behave. That is why the great Joe Louis stands supreme and why he has earned the title of ‘fighting champion.’ Regarded by many as the greatest goodwill ambassador the Negro race has ever had . . . . Sure, he’s black, of which we are proud, but he is also an American, for which we are doubly proud. To us Joe Louis stands for the finest ideal of African manhood.<sup>35</sup>

In spite of a generally rosy vision of America, the Cape Town press did not take kindly to negative stories about South Africa in the American press, and lashed out when it thought that American influences were threatening Cape Town culture. For example, extreme vehemence was heaped upon *Life* magazine’s issue of 18 October 1950 in which it devoted 16 pages to South Africa but painted it in less than flattering hues. The *Cape Times*, insisting that it had been and would continue to be a critic of many aspects of national policy in general and the Nationalist party in particular stated that:

[W]e have no hesitation in saying that *Life* gives a totally false impression to readers uninformed on South Africa. The method is to emphasize everything that is bad, to ignore all that tends in the opposite direction to state facts out of their context, to colour all with a nature of prejudice and emotionalism.<sup>36</sup>

The *Cape Times* went on to say that no country would emerge credibly after such distortion and prejudice.

In another example, on 30 December 1953 the *Cape Times* daily “Man on the Spot” column lashed out at those critical of South Africa in light of the race riots in Chicago over four families who attempted to move into the white suburb of Trumbull

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<sup>35</sup> Ibid.

<sup>36</sup> *Cape Times*, 18 October 1950.

Park:

In neither India nor the United States of America is there—to put it mildly—much publicly- expressed sympathy with the apartheid policy. I would ask, equally mildly, whether it has ever been necessary in South Africa to assemble a force of 936 white policemen, working in three shifts, to protect a little frightened group of four Black families from white violence? This does not happen in the ‘Deep South,’ it happened in Chicago last month. If you get the American edition of *Life* you can read all about it in the November 9th issue, and see pictures of white Chicago women carrying stones and shouting vituperations at the Negroes who moved into their neighborhood.

**Not Our Way**

The lust for lynching has never been our South African way. What happened in Chicago—and is still happening—is described by *Life* as ‘a vicious eruption of racial hatred.’ That’s a way some outside this country have of describing South Africa’s policies. But what happened in Chicago is not our South Africa way. . . . A little less about our unique lack of civilization and humanity in 1954, please!<sup>37</sup>

The English-language Cape Town press also retained a Victorian suspicion that Americans were not quite ‘cultured,’ which emerged when it was felt that unwanted American influences or opinions were impinging on sacred South African culture (although this did not lessen the frequency of the paper’s film columns from Hollywood). For example, in October 1946 a *Cape Times* editorial entitled “Brutalising the Young” warned that the process of Americanization represented by Hollywood films and comic books was threatening Victorian morals as represented by *The Boys’ Own Paper*. Quoting from both George Orwell and a *Spectator* article on the ‘Americanization’ of Australia, the *Cape Times* felt that such a process would lead to both an intellectual and a moral decline amongst both South African youth and the society in general. The *Cape Times* lamented that no longer was the emphasis in boys’ popular culture “upon cads and jolly good fellows of the Shell and the Remove, upon the Spanish Main and the North-West

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<sup>37</sup> “Man on the Spot,” *Cape Times*, 30 December 1953.

Frontier, but upon wonder men and G-men, thugs and young women in slinky dresses, with a general admixture of sadism.” The *Cape Times* worried that this endless concentration on violence, on the sheer physical might of the American tough guy, eroded political freedom and cultural sophistication:

This immoral cult of power and of successful gangsterdom that is abroad in the world to-day simply plays into the hands of the dictators and of state-tyrannies in every form. It may also help to explain the deterioration in courtesy and good manner.<sup>38</sup>

Nearly a decade later, in reviewing French historian M. Andre Siegfried’s book *America at Mid-Century*, the *Cape Times* agreed that America had not developed apace its physical growth, especially culturally. The newspaper argued that because the United States came to industrialization quickly, “[s]he shows emotional immaturity and places. . . far too great faith in science, in action, in results. Mass man, organized and specialized, has triumphed over the individuality of Europe.”<sup>39</sup>

Even in the film pages there ran a vein of anti-Americanism. In the middle of the 1950s, the *Cape Times* and African Consolidated Theatres (ACT, which was the exhibition arm of African Consolidated Films), in conjunction with the popular Afrikaans weekly *Landstem*, held film contests that rated the previous year’s films or ranked a revival of recent films. Readers were to choose not their favourite films, but the ones they thought a special committee of critics would choose from a select list as the best six films. These six were then shown in Cape Town, with cash prizes and free tickets to the films for correct forecasts. The contests invariably garnered what the *Cape*

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<sup>38</sup> “Brutalising the Young,” *Cape Times*, 19 October 1946.

<sup>39</sup> “The American Giant,” *Cape Times*, 20 June 1955.

*Times* called “thousands” of entries, though rarely did anyone correctly pick the critics’ choices.<sup>40</sup>

The committee consisted of film critics and film company representatives, and they typically chose a mix of British, American and European high dramas. For example, the 1953 committee—which consisted of Mr. Ivor Jones, film critic for the *Cape Times*; Mr. J. Isaacs, branch manager of African Consolidated Theatres; Mr. Piet Beukes, editor of *Landstem*; and Gertrude Cooper, the editor of the *Cape Times* Women’s Page—were supposed to follow the criteria that the films chosen should represent what they believed to be the Cape Town public’s taste and appetite (satisfied and unsatisfied) for good films. The critics chose almost exclusively high-brow films, some of which were given restricted certificates by the Censor Board, such as *Sunset Boulevard* (which meant that no natives could attend). For example, in 1953 the films the board nominated for the contest were as follows in Chart 2:

Chart 2  
1953 *Cape Times* Film Contest

FILM	COUNTRY	GENRE	YEAR
<i>One Night of Love</i>	USA	Musical	1934
<i>Les Enfants du Paradis</i>	France	Drama	1945
<i>The Bicycle Thief</i>	Italy	Drama	1948
<i>Monsieur Vincent</i>	France	Drama	1947
<i>Sound Barrier</i>	GB	Drama	1952
<i>Born Yesterday</i>	USA	Comedy	1950
<i>Tales of Hoffman</i>	GB	Musical (Opera)	1951

<sup>40</sup> *Cape Times*, 3 November 1953.

FILM (Continued)	COUNTRY	GENRE	YEAR
<i>Browning Version</i>	GB	Drama	1951
<i>Sunset Boulevard</i>	USA	Drama	1950
<i>Man in Grey</i>	GB	Drama	1943
<i>39 Steps</i>	GB	Thriller	1935
<i>Henry V</i>	GB	Drama	1944
<i>Importance of Being Earnest</i>	GB	Comedy	1952
<i>Faust and the Devil</i>	Italy	Musical (Opera)	1948

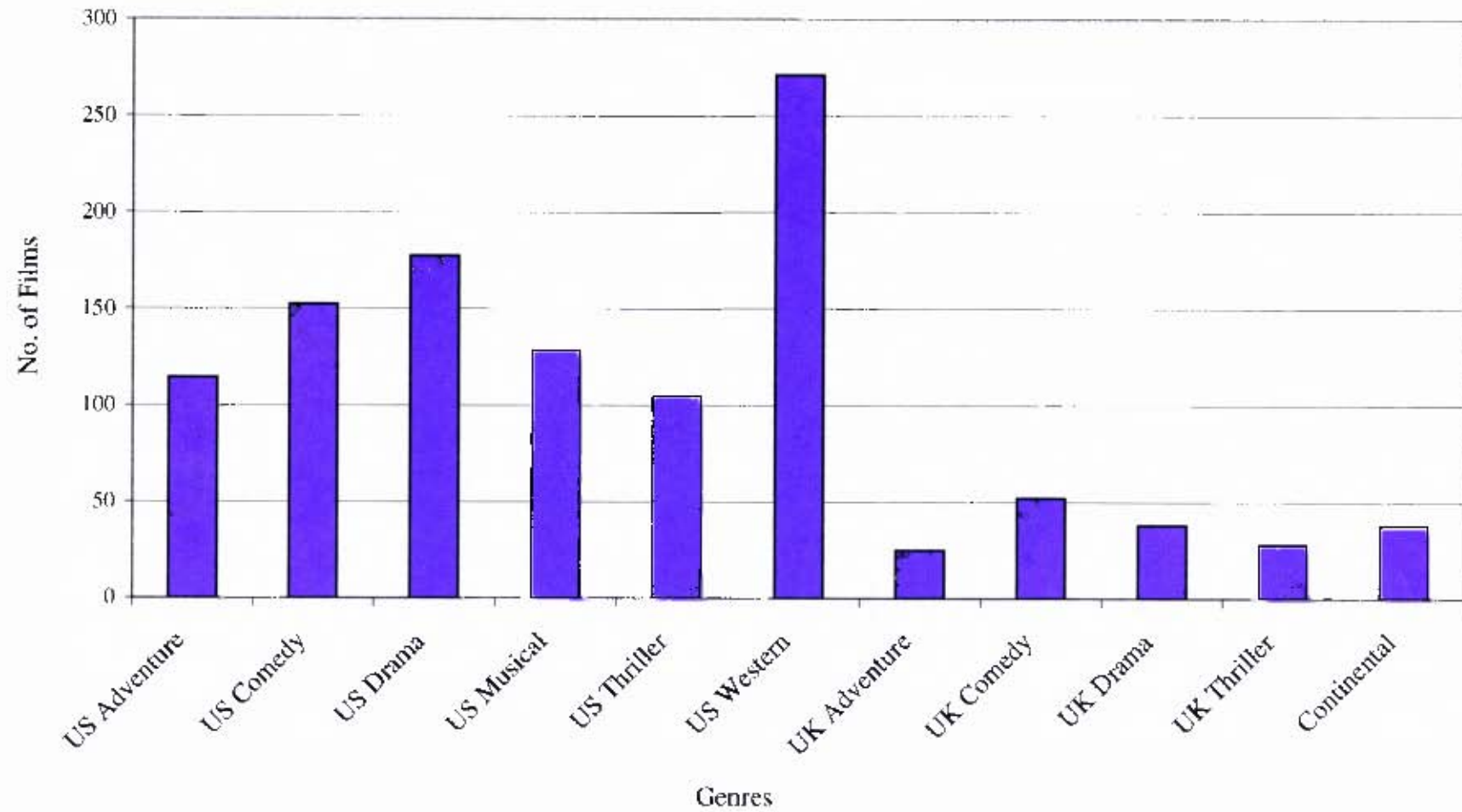
Out of the above, the committee picked only one American film (*One Night of Love* - a musical about an aspiring opera star) as one of the six best. Out of the remaining five, no thrillers, musicals or comedies were selected: *Henry V* (UK), *Man in Grey* (UK), *Tales of Hoffman* (UK), *The Bicycle Thief* (Italy), and *Sound Barrier* (UK). This was in contrast to the films playing throughout the Cape Peninsula bioscopes. As Graph 1 illustrates on page 64 below, well over 80% of the films shown in Cape bioscopes were American. The majority of them, as Graph 2 points out on page 65, were westerns, adventures and comedies, not high dramas. Unsurprisingly, *Cape Times* film critic Ivor Jones was routinely criticised in “Letters to the Editor” for being too pro-British and too anti-American in his sentiments.<sup>41</sup>

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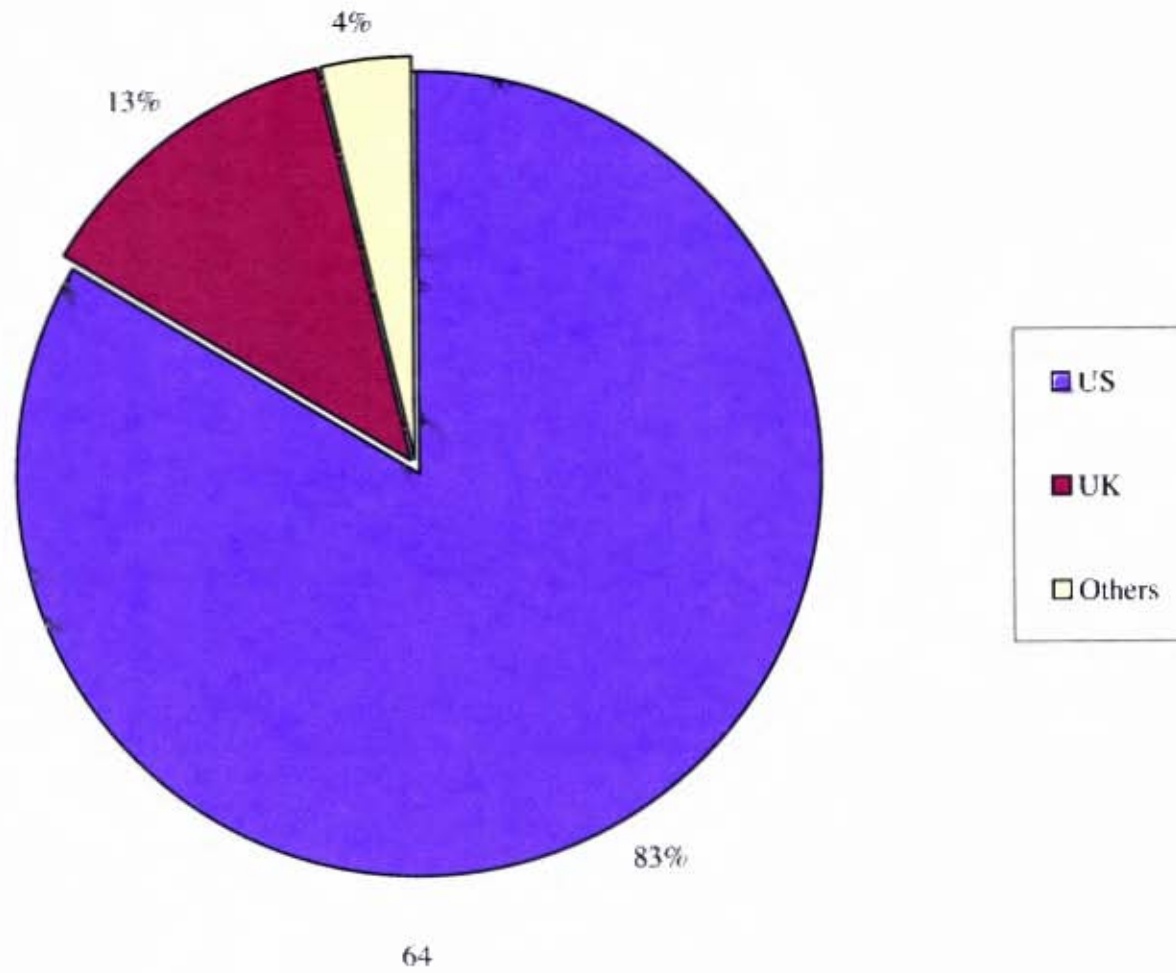
<sup>41</sup> Graph 1 and Graph 2 were compiled by the author from a monthly survey of 1,132 films that played on each first Saturday in both European and Non-European cinemas in Cape Town for 1946, 1949, 1954, 1957 and 1960, the full descriptions of which can be found in the Appendix. Cinemas from Cape Town’s downtown, the Southern Suburbs and the Northern Suburbs were selected to obtain a representative sample. This survey used the film listings located in the *Cape Times*, *Cape Argus*, *Cape Standard* and *The Sun* newspapers. All graphs in this paper come from this survey.



GRAPH 2: GENRES OF FILM IN CAPE TOWN, 1946-1960



GRAPH 1: FILMS IN CAPE TOWN, BY COUNTRY 1946-1960



In July and August of 1957, South African poet and journalist Anthony Delius traveled to the United States. His four articles written for the *Cape Times* encapsulate the Cape Town press's mix of admiration and disgust of American culture and social life. His first article, entitled "The Ruthless Rush of Cars Dominant Symbol of American Way of Life," coined America as the "Land of Homobile."<sup>42</sup> It synthesized images of wealth, speed, and energy as both an object of admiration and as a sign of the insecurity and enormous waste of the American capitalist machine:

There is a joke which every visitor to America is likely to hear—'A pedestrian is a guy who's forgotten where he parked his car.' That is not only a joke, it is a boast. And behind that big talk lies the uneasy feeling that is always just under the surface of American confidence. If the number of cars in that apparently ceaseless circulation drops, the flywheel of American prosperity will cease to tick. . . . Night and day the States are a scene of restlessness, hard work and hard play. The lights are always on, the night sighs with the passing of a million cars. And always there is the haunting impression that America is like a powerful car, speeding down the turnpike, not daring to stop in case fortune crashes into it from behind.<sup>43</sup>

His second article—"Desegregation Is the Big Talking Subject in the United States"—described American race relations as improving. After traveling over 2000 miles in the Deep South, Delius was extremely impressed by the economic and educational progress of the American Negro, pointing out that there were more Negroes in university in America than in Britain (78,000), and nearly four times as many as in all South African universities. Furthermore, he felt that most Southerners had resigned themselves to desegregation and that extremist groups such as the Ku Klux Klan could

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<sup>42</sup> "The Ruthless Rush of Cars Dominant Symbol of American Way of Life," *Cape Times*, 20 July 1957.

<sup>43</sup> Ibid.

not succeed. But Delius scathingly criticized Americans' lack of knowledge and arrogance about South African race relations, stating that "If you are a South African visiting the USA every citizen . . . will assume you have one passion in life. That is to go south and find out what wonderful things are happening with desegregation."<sup>44</sup> The accompanying cartoon, which showed a rascally boy, a prep-school college student, a rifle-holding Puritan, a Ku Klux Klan member, and a priest, all pointing to a signpost saying "the Deep South," illustrated Delius's prediction that racial violence was far from over in America, but that it would flare up not in the South but in the urban areas of the North such as Chicago.

One week later, Delius found himself in New Orleans, a town he described as a "strange cross-roads between Durban and Cape Town," a humid city that contained 'Coon Bands' who celebrated once a year, as in Cape Town, in order to "demonstrate(s) against the physical monotony." For Delius "[I]t all looks like Cape Town's Coon Carnival mixed up with the University Rag and a Population which has forgotten its glumness and colour-consciousness." But Delius ended the direct comparisons as quickly as he introduced them. Instead, he concentrated on New Orleans as a place of cultural superlatives. It was "the heart of the universal throb of jazz that beats round the world"; it contained "one of the most flourishing amateur theatre groups in the country;" it served "the biggest oysters in the world"; and to leave New Orleans, a visitor had to cross "the longest causeway in the world."<sup>45</sup>

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<sup>44</sup> "Desegregation Is the Big Talking Subject in the United States," *Cape Times*, 27 July 1957.

<sup>45</sup> "New Orleans - Heart of the World's Jazz," *Cape Times*, 3 August 1957.

Delius's last article, "Wild West Rides Again: Museum is Davey Crockett Shrine," interpreted the American West of 1957 as caught between a struggle to erect new buildings and preserving the image of its past, torn between an image of the Old West as immortalized on the silver screen and a modern, technically-advanced, materialistic place. On one hand, Delius mocked the commercialization of the Old West in towns such as Scottsdale, Arizona, the self-proclaimed "Most Western Town of the West," as a modern city attempting to capitalise on its history for tourists:

The whole place is got up to look like a spruced-up mining or cowpunching town of the old days---even the garages look like corrals or wagon-sheds. But inside the saloons there are soft lights and music and air-conditioning.

He further critiqued Americans for buying into such kitsch, containing references to both the commercial (music) and the violent (lynching) in one swoop against the Alamo:

Standing before his (Davey Crockett's) portrait with Texans tiptoeing and speaking in low voices round about me, I wondered what any of them would do if I hummed that silly little jingle about Davey Crockett that is heard everywhere to-day. They would probably have lynched me before the lovely white memorial to the Alamo heroes in the square near by.

But Delius's language was couched predominantly in reverential terms. He used small vignettes to confirm the rugged image of the Old West, spinning tales of the past and present with a sense of awe, such as Judge Roy Bean's often vicious efforts to enforce the law on the Mexican border; the Alamo, where Texas heroes "died to a man rather than surrender to the Mexican tyrant;" and the "savage little mining town of Tombstone," which "housed some of the toughest and most murderous characters ever to congregate on one spot," and where re-creations of the tough Old West, though soaked with

commercialism, were in themselves wild and tough.<sup>46</sup>

In conclusion, as in Delius's articles, a large portion of the images and stories on the United States in the Cape Town press after World War II—cinema and fashion news, cigarette and clothing advertisements—stressed the stereotypes Chester Chartrand lamented: the fast-paced consumerism and materialism of New York, the jazz-playing hedonism of New Orleans, and the Wild West of gun-shooting cowboys and marketeers. These were the ones found in bioscopes, on advertising billboards, in magazines, and in the daily newspaper. But in editorials and special feature stories, the English-language press in Cape Town showed its admiration for America, looked to it as a positive example, and used it as a tool with which to criticize South African government and society.

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<sup>46</sup> "Wild West Rides Again: Museum is Davey Crockett Shrine," *Cape Times*, 10 August 1957.

### CHAPTER THREE

#### THE ORGANISATION OF THE CINEMA IN CAPE TOWN, 1930–1960

It was almost a habit to go to the movies.

—Harry Singer, veteran of film distribution in Cape Town  
for African Consolidated Theatres since 1952

My hobbies was going to the bioscope. That was my hobby.

—Mrs. Fatima Diedericks

‘Did you have any hobbies?’ Answer: Just the bioscope, say on a Saturday afternoon.

—Mrs. Sarah Savry Naidoo

[T]he only thing to do was to go to the Star bioscope. . . . If you were more wealthy, there was a range of cinemas to go to, but still the only thing to do

—Mr. Aziz Salie

[There was] only the bioscope, my dear. We wasn’t allowed dances. . . . We was too young to go to places like that.

—Mrs Gadija Jacobs

Well, sometimes I go whole week, everyday just to pass time.

—Mr. Kenneth Jackson

Interviews from the Western Cape Oral History Project <sup>1</sup>

The oral histories at the Western Cape Oral History Project, along with work by Shamil Jeppie and Bill Nasson, illustrate that going to the bioscope was central in the popular culture of Cape Town in the 1940s and 1950s. It was a glamorous night out on the town in which the audience often wore their sharpest outfits and the theatre managers dressed up in a tuxedo for each evening ‘performance.’ It was a venue where competing gangs staked their territory and young couples escaped to spend a couple of unsupervised hours in the dark. It was a place to catch a continuous running film at a bioscope cafe

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<sup>1</sup> Oral interviews, Western Cape Oral History Project, in Shamil Jeppie’s “Aspects of Popular Culture and Class Expression in Innter Cape Town, circa. 1939–59” (M.A. thesis, University of Cape Town, 1990), 105–120.

(biocafe) near the railway station and government offices downtown. Cinema-going was not limited to adults, as children and young adults went to the bioscope on a Saturday morning or Wednesday afternoon to catch a western or comedy.<sup>2</sup>

And then there were the films—bubblegum musicals in bright technicolour, dusty Westerns, and stylish film-noir detective tales. ‘Performances’ included not only advertisements, trailers, and a feature film, but also newsreels such as *Movietonews*, *The March of Time* and the South African produced *The African Mirror*; serials, often as popular as the feature film, such as *The Iron Claw*, *Superman*, and *the Lone Ranger*; cartoons such as *Tom and Jerry*, *Mickey Mouse*, and *Bugs Bunny*; and live skits and stunts which often promoted upcoming attractions.

This popular world of Cape Town's cinemas in the 1930s, 1940s and 1950s had its centre in the images produced by Hollywood and promoted by enterprising theatre owners and distributors. An eager audience regularly flocked to the extravaganzas, the vast majority of which were created in Hollywood and then acted out on the screen in South Africa. As Graph 1 on page 64 illustrated, 84% of films that played in Cape Town between 1946 and 1960 came from Hollywood.

While Jeppie and Nasson focused on the social role that the cinema played in the community, these chapters examine the structure behind the film industry in South Africa, and in Cape Town in particular. This chapter will show that the peculiar

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<sup>2</sup> S.P. Olivier, “Bioscope Attendance of Children in Cape Town” (Department of Education: University of Cape Town, August 1955), 6. A study performed by the University of Cape Town’s Department of Education in 1955 of over 17,000 primary and secondary school children calculated that 37% of Cape Town’s European children attended the cinema once a week in the nearly 30 European cinemas that offered Saturday shows for children.



competition and co-operation by American production companies, who made the glamorous films of the 1930s, 1940s and 1950s, and a South African film distribution firm, African Consolidated Films, created a large number of cinemas in the residential areas in Cape Town. American images were never far away as the South African film industry provided a continuous inundation of American culture in almost every part of Cape Town. It was difficult for a Capetonian to escape, not only on Friday and Saturday nights, but every night during the week, either the neon signs and billboards covered with posters of American film stars, or the lights of the local suburban cinema.

#### GENERAL OVERVIEW: CINEMAS IN CAPE TOWN

The first motion pictures arrived in South Africa in 1895, shortly after they were first produced and exhibited in America, France and Great Britain. Over the next two decades, cinema performances spread throughout South Africa and across the world as film production increased. Since most films lasted less than ten minutes, they were placed on the bill of popular theatre and vaudeville programs in halls or venues run by small-scale businessmen. As the quantity, quality, length and popularity of motion pictures grew during this time, more permanent bioscope halls opened, such as Wolfram's on Adderly Street in Cape Town. Furthermore, several South African firms opened in Cape Town, Durban and Johannesburg to distribute the growing number of motion pictures which came from Great Britain, France, Italy and the United States. South Africa's own film production industry, however, was relatively non-existent.

Cape Town played a major role in the burgeoning business of film exhibition

during the first half of the twentieth-century. Cape Town served as South Africa's second most important city, behind Johannesburg, in terms of admissions receipts, premieres, and concentration of cinemas. According to the 1946 Census, on average 170,900 Capetonians (62% Europeans–106,256, 38% Non-Europeans–64,644) visited one of the forty cinemas and four biocafes in Cape Town each week between July 1946 and June 1947. It was estimated that 54% of Cape Town's European population above the age of six went to the cinema every week, and paid over £928,000 in admission tickets for the year. This trailed Johannesburg's 68% per week, but was higher than other urban centres such as Durban and Port Elizabeth. Moreover, Non-European bioscope attendance in Cape Town dwarfed any other major South African city, including Johannesburg.<sup>3</sup>

When the number of available seats and possible shows are taken into consideration, Capetonians filled nearly 50% of all available seats in Cape Town's 40 theatres for all shows—a remarkably high number for South Africa. Non-European cinemas, smaller than their European counterparts, were even more crowded.<sup>4</sup>

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<sup>3</sup> Bureau of Census and Statistics, *First Census of Distribution and Service Establishments, 1946–47: Preliminary Report, No. 51 Cinemas* (Pretoria: Government Printer, 1952), Table 17. The census, repeated in 1952, averaged similar numbers as in 1946/47, with 171,411 Capetonians (116,432 Europeans, 54,980 Non-Europeans) going to the cinema per week, but with an increase of 10,000 Europeans per week and a decrease of 10,000 Non-Europeans per week. See Bureau of Census and Statistics, *Census of Distribution and Service Establishments, 1952, Part 2, #4, Cinemas (Bioscopes)* (Pretoria: Government Printer, 1960), Table 7a.

<sup>4</sup> Ibid. A major omission in the attendance numbers for both the 1946 and 1952 census were the free film showings given in Native locations on the Rand. Most locations in Johannesburg had free, open-air bioscopes, and attendance was, as the *Bantu World* reported in 1941, “exceedingly great even in winter, despite the fact that it is shown outside.” According to Mr. L.I. Venables, manager of the Non-European Affairs Department of the Johannesburg Council, natives living in municipal townships and locations enjoyed war, action and musical films best. Although an effort was made by the

Finally, Cape Town was vital to South Africa's film industry because the South African Board of Censors was located there. Every national and international film had to be viewed in Cape Town before being shown anywhere in the country, and the Board consisted of local Capetonians who had input on the accepted mores of the rest of the country.

Cape Town's bioscopes were first located in vaudeville and variety houses in the central business district and downtown residential locations such as Sea Point, District Six, Salt River, Woodstock and the Bo-Kaap. During the 1930s, bioscope construction boomed as American film companies Twentieth-Century Fox (Fox) and Metro-Goldwyn Mayer (MGM) competed with South Africa's African Consolidated Theatres (ACT) to build modern cinema-only houses for the newly arrived sound motion pictures. For example, ACT opened its flagship cinema in Cape Town—the Alhambra—in 1929 in response to competition from Kinemas, Ltd, the first South African importer of sound motion pictures. The Alhambra quickly found itself competing with MGM's Plaza on the same block and Royal down the street as MGM constructed a chain of large theaters with a capacity of between 2,000 - 3,000 in the early 1930s. When Fox opened its subsidiary in Johannesburg in 1938 and began its own construction program, ACT quickly followed suit, opening its new flagship super-cinema, the Colosseum on St. George's Street, on Valentine's Day 1938, a modern, art-deco film-only theatre which sat 1,450 Europeans

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Department to move away from the "stereotyped 'cowboy' films" at the open air shows put on by the Department, the most popular films, according to Mr. Venables, were action-adventure films such as *Action in the North Atlantic*, *Star Spangled Rhythm*, *Aerial Gunner*, *Atlantic Convoy*, *My Old Kentucky Home*, *Texas Rangers*, *San Demetrio*, *London, China*, *Coconut Grove*, *Zanzibar*, *Owd Bob*, and *Burma Convoy*. See "Natives Like War, 'Action' and Musical Films," *Rand Daily Mail*, 8 August 1947.

in air-conditioned luxury.<sup>5</sup>

This construction boom not only forced small independent houses such as the Tivoli and Wolfram's to close downtown, but led to an expansion of cinemas in Cape Town's growing suburbs. Modern cinema-only houses sprang up in the growing English suburbs of Rosebank, Claremont, Wynberg, Sea Point, and Athlone in the late 1930s. For example, ACT built the Savoy and Scala in Rosebank and Claremont, respectively, in 1938. They also built the Grand in Maitland in 1940. Fox retaliated by contracting with William Boxer's Odeon and Curzon in Sea Point and Wynberg, respectively, in 1941, and ACT followed with cinemas in Salt River (His Majesty's Theatre), Muizenberg (the Empire) and Kalk Bay (the Olympia). By 1946, Cape Town was saturated with bioscopes, having 44 cinemas for a population of approximately one-half million.<sup>6</sup>

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<sup>5</sup> For a detailed summary of bioscopes in Cape Town from 1895-1940, see Thelma Gutsche, *The history and social significance of motion pictures in South Africa 1895-1940* (Cape Town: Howard Timmins, 1972).

<sup>6</sup> The cinema, with its enormous bioscope-only palaces which screened the latest technicolour marvels from Hollywood along with newsreels, cartoons and serials at affordable prices, sounded the death knell to local vaudeville companies and imperiled South African theatrical companies. By the 1950s, theatre troupes such as the Brian Brooke Company found it difficult to compete against the bioscope. In Cape Town the Hofmeyr and the Labia (which opened in 1949) were the only spaces where live performances occurred on a weekly basis for Europeans. The Eoan Group promoted and staged live theatre, musicals and opera for Non-Europeans starting in 1933, and offered several programs annually at City Hall and various town halls in Woodstock and Athlone. In the middle of the 1950s, an outdoor theatre in Maynardville began performing Shakespearean plays, and the Little Theatre at the University of Cape Town and City Hall often staged live theatre (mostly academic fare such as plays by Eugene Ionesco). The Weizmann Hall in Sea Point and Temple Hall in Green Point would occasionally schedule jazz bands and variety nights. There were also occasional productions by local theatre groups such as The Bellville Dramatic Society in spaces such as Cathedral Hall on Queen Victoria Street. African Consolidated Films promoted theatre by attracting overseas companies and encouraging local troupes from the World War II through the 1950s. From Folies Bergere to the Sadler Wells Ballet Troupe,

The cinema construction boom continued after the War, as Cape Town's Northern and Southern Suburbs expanded with the arrival of Afrikaners, Coloureds and Africans (who were both moving in and being removed). As the *Cape Times* pointed out in 1950, "[T]he tendency is to bring the cinema to the public, rather than expect the public to come to the cinema, thus four new cinemas are to be built in the suburbs and outlying municipalities."<sup>7</sup> The majority of new cinemas were constructed in either the new Northern Suburbs of Goodwood, Parow and Bellville or in the farther Southern Suburbs of Claremont, Southfield, Retreat and Pollsmoor. The more affluent coloured suburbs of Crawford and Athlone also only received new cinemas, and were prime sites for drive-ins in the late 1950s.

By the end of the 1950s, cinema construction was centered almost exclusively on the suburbs and drive-in cinemas, with four drive-ins constructed in Cape Town between 1957 and 1961. The downtown movie palaces of the 1920s and 1930s were joined by smaller, more 'intimate' theatres that often fit within a larger office building on the Foreshore instead of taking up an entire city block. For example, in the late 1950s and

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Alhambra's stage shows were major productions which ranged from ballet and opera to vaudeville and large imported stage productions. However, these theatres could not compete with the numerous bioscopes and drive-in cinemas which ran from the Central Business District through the suburbs by 1960. Ironically, the largest and most popular stage performances and visits during the 1940s and 1950s were peculiarly American. Touring American stage musicals such as *Oklahoma*, *Annie Get Your Gun*, and *Teahouse of the August Moon* were received by packed houses and lasted for record-setting numbers of performances. *Oklahoma* set a record with 115 consecutive performances in Johannesburg before moving on to Cape Town for a month of shows. A few years later, *Annie Get Your Gun* broke the records set by *Oklahoma*. It was not until the 1960s that the stage, from Black Resistance theatre to Afrikaans dramas, began to compete again with the cinema, which at that point was in decline.

<sup>7</sup> *Cape Times*, 11 July 1950.

early 1960s, the Monte Carlo (600 seats) and the Broadway (344 seats) opened on the Foreshore, and the Old Tivoli and Pigalle tea-rooms (300 seats each) opened in downtown Cape Town. These additions translated into a total of 58 cinemas and 4 Drive-ins, or 52,246 cinema seats, in the greater Cape Peninsula by the early 1960s.<sup>8</sup>

This cinema construction boom meant that the bioscope became an integral part of Cape Town's residential communities in the 1930s, 1940s and 1950s. For the majority of Capetonians there was a bioscope nearby, often within walking distance. There was no need to take a car or train into the cinema if you lived near the two cinemas in the Bo-Kaap, the six in District Six, the two each in Salt River, Woodstock and Observatory, the three in Sea Point, five in Athlone, three in Elsies River, three in Claremont, four in Wynberg, one in Maitland, one in Brooklyn, and several in Parow and Bellville.<sup>9</sup>

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<sup>8</sup> Twentieth Century-Fox to the Board of Trade and Industries, "Supplementary Memorandum to the Board of Trade and Industries by the Twentieth Century-Fox Organisation of Southern Africa, Annexure B: Seats in Metropolitan Areas as at August 1960," not dated (~ September 1960), 4, Source RHN, Volume 179 (Vol.), Reference 2/101/9/1 (Ref.), Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, National Archives of South Africa (NA-SA), Pretoria.

<sup>9</sup> *Cape Times*, 5 February 1957; *Cape Times*, 6 June 1959. A request by African Consolidated Theatres to hold midnight performances without receiving approval from the City Council illustrates the proximity of cinemas to residential locations. In February 1957 the City Engineer, S.S. Morris, approved that six cinemas, all in commercial areas (the Colosseum, the Orpheum, Savoy, Gaiety, Capitol and Regal, all in Claremont, Rosemont or Wynberg, respectively), were allowed to stay open until 2.30 am on weekdays and midnight on Saturdays, eliminating the need for special permission applications. He rejected requests for 14 other cinemas, not on religious grounds (in June 1959 the Administrator of the Cape, Dr. Du Plessis, said that it would be difficult to enforce Sunday Observance laws against midnight shows since the films did not actually take place on Sundays), but because of the noise created by such shows in residential areas. Morris stated that

the noise of patrons leaving these theatres in the early hours and the starting of cars and other mechanical vehicles could very easily create a disturbance and

It was difficult to miss the presence of a bioscope. Performances were regular and often: the majority of Cape Town's cinemas ran two evening performances daily except Sunday, and morning and matinee shows on Saturdays and Wednesday afternoons. Attendance, even during weekday performances, was brisk. Furthermore, cinemas in the suburbs were often the only shop open late into the evening, and with their neon signs and billboards they stood out prominently (as Chapter Five details in the advertising of the cinema).<sup>10</sup>

Cape Town's cinemas were divided by both race and respectability. Even before apartheid, Cape Town had been effectively segregated by restrictive title deed, used in

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possibly a public nuisance. . . . It can easily be imagined what the attitude of residents in the neighbourhood would be if these theatres were regularly open until midnight or even later.

Moreover, five out of the six cinemas Morris approved (the exception being the Colosseum), were located within walking distance of many Southern Suburb homes.

<sup>10</sup> *Cape Times*, 8 September 1954. On average, Saturday morning shows began at 10 am, matinees at 2 pm and evening shows were scheduled for 5:15 and 8 pm. Most morning and matinee shows were a type of adult film found suitable for children (Hollywood produced very few child-oriented films), and although these shows were putatively reserved for children, adults occasionally attended to take advantage of the cheaper ticket prices. But the picture palaces such as the Colosseum, Metro and Van Riebeeck exhibited the same film the entire day at a higher price, occasionally to the surprise of adults who went to a morning or matinee expecting a cheaper ticket. For example, 'Disappointed' from Plumstead showed up for a matinee at the Colosseum on 14 August 1954 only to find full price (3 s. 11 d.) seats available. She complained not for the price she had to pay, but for the sake of the children:

[A]ll the children who came expecting to pay 8 d. and 1 s. 5 d. or even 3 s. 2 d. had either to borrow the required amount or go away. It was supposed to be a matinee. The grown-ups who come before take all the 1 s. 5 d. and 3 s. 2 d. seats, so that there are only 3 s. 11 d. seats available, and children who have saved up their pocket money for a few weeks are highly disappointed.

The management of the Colosseum responded that earlier shows on Saturday were treated as a showing for adults, and that they were lower priced than the Saturday evening shows, but that "these were usually taken up by children who came early enough to obtain the seats."

parts or all of areas such as Camps Bay, Milnerton, Oranjezicht, Vredehoek, upper Woodstock, Pinelands, Rondebosch, Milnerton and Fish Hoek. Bioscopes were also segregated—in 1945, 23 of Cape Town's 44 cinemas were exclusively for Europeans, 14 for Non-Europeans, and 7 theatres for mixed European and Non-European audiences. Within those divisions lay the cinema palaces, or atmospherics, such as the Colosseum and the Van Riebeeck where the theatre manager greeted his patrons in a tuxedo on Friday and Saturday nights; suburban and larger Non-European luxury theatres, such as the Scala in Claremont (European-only) and the Avalon in District Six (Non-European only); and the rougher 'bug-houses' that were located throughout the Cape Peninsula, such as the Majestic on Plein Street in downtown Cape Town, the Regal in Wynberg and the Criterion in Simonstown in the far suburbs; and in the City on Sir Lowry Road in District Six in an old warehouse. Sometimes shops were converted into temporary bioscopes and would occasionally screen an older film as an adjunct to a larger business.<sup>11</sup>

As a whole, Non-European cinemas were not as luxurious as the European-only

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<sup>11</sup> Bickford-Smith, van Heyningen, and Worden, 377-378; *Action!: African Consolidated Theatres Internal Organization News* (Johannesburg: G.D. & Co, October 1945), 8; *Action!*, September 1949, 7. The cinema business was gendered male, with upper level positions overwhelmingly dominated by men. For example, cinema managers were invariably men, while if a theatre had ushers they were predominantly women. Such gender roles spilled over to the industry's publications: the generic term for an ACF employee was a 'Showman,' which was also the title of their monthly journal to independent cinemas, and the October 1945 issue of *Action!*, ACF's internal organ, stated that "the boys will play the game to the firm. . . . we're mighty proud of our bunch of fellows." In September 1949 *Action!* ran a photograph submitted by Cape Town manager Tommy Radly in which he described his new 'boot' award to increase sales. In the photo, a Cashier (female) is kicking the other cashier (also female) while the manager (male) watches as part of "an ideal plan whereby Cashiers failing to sell top price admission tickets receive special 'Order of the Boot' from more competent colleagues."



bioscopes. But there were also white 'bug-houses,' such as the New Globe in Woodstock and the Majestic in downtown Cape Town, as well as luxurious Non-European cinemas, such as District Six's Avalon, a first release theatre for pictures produced by Fox and United Artists which, as Bill Nasson described, "had an imposing structure with clean sweeping lines, decor, and accouterments to match the glitter of its name."<sup>12</sup>

Chart 3 on page 81 below lists the permanent cinemas that existed between 1946 and 1961 in Cape Town.<sup>13</sup>

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<sup>12</sup> Sheila Patterson, *Color and Culture in South Africa: A study of the Status of the Cape Coloured People within the Social Structure of the Union of South Africa* (London: Routledge, 1953), 128; Nasson, 296. Patterson's point that "most of the Non-European cinemas in Cape Town are greatly inferior in material facilities, probably because they cater for largely poor and lower class audiences" holds true in that independent cinema owners operated on a slim economic margin to begin with, and were reluctant to increase amenities without having a populace who could afford increased ticket prices.

<sup>13</sup> *Cape Times*, 26 February 1957. This chart does not include the open-air cinemas and occasional community hall events where Hollywood pictures were shown in Cape Town. Black townships such as Langa, Nyanga and Guguletu did not receive a commercial theatre. Unfortunately this paper does not have the scope to cover such a topic, nor could adequate records be located as of yet to comment on free shows in Cape Town's townships. It can be assumed, however, since Cape Town did not have the same size Native locations of Johannesburg, that there were fewer free film showings. According to oral interviews conducted by the author, rented films played in the Langa Community Centre in the 1940s and 1950s. Moreover, in late February 1957 the Native Affairs Committee of the Cape Town City Council recommended that free films be shown in the townships three or four times a week, which was instituted soon thereafter. The manager of the Native Administration felt the right types of films would be beneficial to township residents: "The films would be educational and entertaining, the object being to help combat juvenile delinquency and to provide entertainment for the thousands of men who are living in the township under bachelor conditions." For more on the rationalisation that proper films would be beneficial to township residents, see Tim Couzens article "Moralizing Leisure Time" on American missionary Ray Phillips in Shula Marks and Richard Rathbone's *Industrialisation and Social Change in South Africa: African class formation, culture, and consciousness, 1870-1930* (New York: Longmann, 1982), 319-22.

Chart 3  
Post World War II Cape Town Bioscopes

CENTRAL BUSINESS DISTRICT

Alhambra  
Colosseum  
Elstree Bio Cafe  
Forum Bio Cafe  
Roxy Bio Cafe  
Majestic  
Monte Carlo Bioscope (Foreshore)  
Old Tivoli  
Pigalle Cinema  
Plaza/Metro  
Rex Tea-Room  
Van Riebeeck  
Ritz Bio Cafe  
Royal Cinema  
Royal De-Luxe Cafe Cinema  
Broadway (Foreshore)

DISTRICT SIX/BO-KAAP

Avalon  
British Bioscope  
City Bioscope  
National Theatre  
Star Bioscope  
United Bioscope  
West End Bo-Kaap  
Alabama Theatre Bo-Kaap

SALT RIVER/WOODSTOCK/  
OBSERVATORY

Gem Woodstock  
New Globe Theatre Woodstock  
His Majesty's Theatre Salt River  
New Palace Theatre Salt River  
Bijou Observatory  
Lyceum Observatory

ATHLONE

Athlone Theatre  
Empire Theatre (Oobas)  
Kismet Crawford  
Regent Cinema  
Royal Cinema

LANGA

Langa Community Hall  
Open-Air Performances

NORTHERN SUBURBS

Arcadia Cinema Elsies River  
Astra Luxury Cinema Elsies River  
Dixie Cinema Bellville  
Goodwood Drive-in  
Grand Maitland  
Lantern Parow  
Liberty Goodwood  
New Oral Parow  
Orange Brooklyn  
Orient Elsies River  
Rio Cinema Kensington  
Sky-vue Kuils River  
Victoria Parow

SOUTHERN SUBURBS

Pinewood Theatre Pinelands  
Savoy Rosebank  
Kritz Claremont  
Orpheum Claremont  
Scala Claremont  
Broadway Cinema Lansdowne  
Capitol Wynberg  
Curzon Wynberg  
Gaiety Theatre Wynberg  
Regal Wynberg  
Palladium Southfield  
Sunset Drive-In Wetton  
Princess Theatre Retreat

#### SOUTHERN SUBURBS (continued)

Sea Breeze Drive-In Retreat  
Criterion Simonstown  
Empire Theatre Muizenberg  
Olympia Kalk Bay

#### SEA POINT/CAMPS BAY

Adelphi Sea Point  
Marine Sea Point  
Odeon Sea Point  
Alvin Camp's Bay

The highest concentration of Cape Town's cinemas were located in the Central Business District and adjacent neighborhoods. ACT estimated that there were 23,084 cinema seats in central Cape Town (including Sea Point, the Bo-Kaap and District Six), accounting for almost half of Cape Town's 52,246 cinema seats.<sup>14</sup>

The Central Business District contained the super-cinemas, or picture palaces, where the newest American films premiered to European-only audiences. ACT, MGM and Fox's flagship super-cinemas—the Plaza, the Colosseum, the Van Riebeeck, and the Alhambra—were all located in and around St. Georges Street. Each of these flagship super-cinemas accommodated over 1,500 patrons, with balconies, large foyers and grand facades. ACT and MGM's flagship cinemas, the Colosseum and the Plaza (which changed its name to the Metro in 1955), were located on opposite sides of St. Georges Street (No. 1 and No. 10, respectively). Located around the corner from the Plaza on Riebeeck Street was the Alhambra, ACT's original flagship theatre, with its elaborate baroque facade. The Van Riebeeck, which sat 1,508, opened in 1952 at 16 Long Street. Also in the Central Business District was the Royal Picture Palace, a three story corner bioscope built in 1912 and located around the block from the Alhambra. Although an

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<sup>14</sup> In downtown, the Alabama, Roxy, Van Riebeeck, Monte Carlo, Broadway, and Old Tivoli and Pigalle tea-rooms were constructed after the end of the War, while the Majestic, Royal and Ritz closed down and the Star and United burned down between 1945 and the early 1960s.

older cinema, the Royal specialised in MGM's high-production value musicals and comedies (i.e., expensive stars, sets and costumes), that attracted large weekend audiences.

The Central Business District also contained Cape Town's biocafes, which were independently owned theatres that continuously ran inexpensive older films beginning at 9 am and finishing at 11 pm. A biocafe patron entered anytime, and exited anytime. Located near the railway station, the biocafes served railway workers or travelers waiting for the next train and downtown businessman and government employees slipping away from work (or at lunch-time) to catch an hour or half-hour of a typically three-to-five year old American western or action-adventure film. For example, when the Majestic on Plein Street closed on 26 April 1955, a final week of popular films were shown, which included Danny Kaye's *Up in Arms* (1944), Dean Martin and Jerry Lewis' *The Caddy* (1953), and Gary Cooper's silent film, *The Lives of the Bengal Lancers* (1935), all older Hollywood productions.<sup>15</sup>

District Six had the second largest concentration of cinemas in the post-war period after the Central Business District, with a half-dozen houses to choose from such as the Avalon, the Star, the British, the City, the National, and the United. In the Bo-

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<sup>15</sup> The Roxy, Forum and the Royal DeLuxe Cafe Cinema were all located on Longmarket Street near Plein Street; the mixed race Rex Deluxe Tea Room was located around the corner on Plein Street, the Elstree Biocafe in the Markhams Building on Hout Street between St. Georges and Adderly Street, and the Ritz Biocafe on Adderly Street just before the Foreshore. The Majestic bioscope, which opened in 1914, was turned into an office building despite a campaign by local actors to create a site for classical dramatic theatre, illustrating both the lack of business for live theatre and the beginning of the end for downtown cinemas as downtown real estate values forced them to move into multiplexes in the suburbs in the 1960s.

Kaap, the West End served as the only cinema until 1949, when ACT opened its flagship Non-European cinema, the Alabama, to much fanfare (see Chapter Five). All of these bioscopes primarily served the community in which they were located—Non-European—but only the Alabama, the Avalon, and the Star were considered first-run theatres, meaning they received films after they opened at the first-run European cinemas but before they went to the other Non-European cinemas throughout Cape Town and the suburbs.<sup>16</sup>

Woodstock, Salt River, and Observatory were also well-served with cinemas, within walking distance of most residents. Most of them, such as His Majesty's Theatre and New Palace Theatre in Salt River, the Gem in Woodstock, and the Bijou in Observatory, were Non-European theatres (the Bijou was a 'mixed' audience cinema). The New Globe in Woodstock and Lyceum in Observatory served as Europeans cinemas, but as 'third-release cinemas' they received films that were usually three years old and had played throughout the Cape Peninsula twice before. This situation prompted the Woodstock District Ratepayers' Association in July 1950 to ask African Consolidated Theatres to reconsider making their planned restoration of the Astoria Cinema a Non-European cinema because of the lack of quality European cinemas in the area. As noted in the *Cape Times*, the Ratepayers' Association "pointed out that European residents in Woodstock could only attend the main cinemas in Cape Town or Rosebank. There were

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<sup>16</sup> The West End, Star and National were considered gangster hangouts by quite a few District Six and Bo-Kaap residents. For examples, see Jeppie and the Western Cape Oral History Project.

several Non-European cinemas in Woodstock and Salt River.”<sup>17</sup>

On the other side of downtown, Sea Point had three cinemas to choose from, all of which were exclusively European. The Odeon, along with its sister cinema, the Curzon in Wynberg, were large, stream-lined designed (art-deco) theatres built in the early 1940s that could accommodate over 1,000 patrons each. They served as the premiere cinemas for Fox and United Artists films until the early 1950s. The other two cinemas in Sea Point were the Adelphi, modern in decor and style but known more for the French restaurant above it than the cinema, and the Marine, which served as a third-run cinema. Further south of Sea Point, the 500-seat Alvin Theatre opened in Camps Bay on 2 June 1950.

The Southern Suburbs of Rosebank, Claremont and Wynberg had eight bioscopes operating by 1954, the majority of which were built as part of the late 1930s cinema construction boom. Three of these cinemas served the ‘pockets’ of coloured communities in Newlands Village, Belletjibos, the Vlak and Rondebosch East. In Rosebank, African Consolidated Theatres owned the Savoy (European-only, but as Vivian Bickford-Smith points out, two rows upstairs were reserved “for ‘respectable’ coloureds every Tuesday night”), while in Claremont ACT owned the Scala (European-only) and the Orpheum (Non-European).<sup>18</sup> In Wynberg, Empire Films constructed the Curzon Theatre in 1942 to compete against ACT’s Capitol (European) and Gaiety (Non-European). Independent

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<sup>17</sup> *Cape Times*, 19 July 1950. Such a statement by the Ratepayers Association reveals in what regard they held the New Globe Cinema, which was a European-only cinema in Woodstock. The restored Astoria became the Non-European Gem bioscope.

<sup>18</sup> Bickford-Smith, van Heyningen, and Worden, 378-379.

cinemas included the Kritz in Claremont (European), which opened in 1954, the Broadway in Lansdowne (Non-European), and the Regal in Wynberg (European). In 1959, the 900-seat, exclusively European Pinewood Theatre opened in Pinelands.

Athlone, and neighboring Crawford, with its new brick houses for wealthier Coloureds, was also well-served by cinemas, with the Athlone Theatre, the Empire ('Oobas'), the Kismet and the Regent Theatre to choose from. Farther south, the suburbs of Retreat, Pollsmoor, Diep River, Muizenberg, Fish Hoek and Simonstown did not contain a surfeit of cinemas until the early 1950s. Muizenberg's status as a major South African resort town meant that its main theatre—ACT's Empire—was large, well-equipped, and well-supplied with fairly recent American films. Simonstown and Fish Hoek, however, were served by only two cinemas—ACT's ageing Criterion in Simonstown and the Olympia in Kalk Bay. Two new bioscopes accommodated the far Southern Suburbs as they grew in the middle of the 1950s, with the New Carlton opening in Diep River and the Princess Theatre in Retreat (Non-European).

The Northern Suburbs experienced the largest growth in cinema construction in Cape Town during the 1950s as Afrikaners poured into this part of Cape Town after World War II. In 1946, seven cinemas existed along the northern corridor of Voortrekker Road, from Maitland and Kensington through Elsies River up to Parow and Bellville (the Grand, Rio, Astra, Oral, Orient, Arcadia, and Victoria). These bioscopes were built mainly in the late 1930s as Goodwood, Parow and Bellville gained municipality status. By 1960, however, the number of seats had more than doubled with the addition of the Orange in Brooklyn, the New Oral and Lantern in Parow, the Liberty in Goodwood, the

Dixie in Bellville and drive-in cinemas in Goodwood and Kuils River.

As the above shows, the bioscopes of the 1930s, 1940s and 1950s were an integral part of residential communities. These cinemas were located where Capetonians lived, exposing them to the Americana of Hollywood films, their hoardings, bright neon signs, and elaborate advertising gimmicks, daily (see Chapter Five). And these cinemas in Cape Town were part of an elaborate South African system which provided and re-provided Hollywood's images of America to a South African audience.

### THE FILM INDUSTRY IN SOUTH AFRICA

It was the expansion of the U.S. entertainment industry that exposed the broad masses—blacks as well as whites—to the full spectrum of American life. And after World War II American culture spread more deeply and extensively in South Africa, primarily through the film industry. In the 1930s movies, especially with the widespread introduction of sound motion pictures, became the chief arm of American culture there.<sup>19</sup>

—Richard W. Hull, *American Enterprise in South Africa: Historical Dimensions of Engagement and Disengagement*

The South African film industry was dominated by a South African film distribution and exhibition firm—I.W. Schlesinger's African Consolidated Films (ACF) and African Consolidated Theatres (ACT). In co-operation (and sometimes competition) with American production companies such as Fox and MGM, ACF created a network of cinemas linked by railway lines on which sights and sounds of America coursed through South African culture during the 1930s, 1940s and 1950s. The cinemas were grouped into a hierarchy, based on the economic potential of the cinema in order to maximize the number of times a Hollywood film could be shown. The segregation of South African

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<sup>19</sup> Hull, 224.



society—and thus South Africa's cinemas—aided Schlesinger's circuit because it created more venues at which a film could be shown.<sup>20</sup>

ACF's dominance of the South African film industry began in the second decade of the twentieth century. In 1913, after a comparative slump in bioscope expansion, I.W. Schlesinger led an amalgamation of South Africa's major film distributors. Schlesinger, who already had successes in insurance and real estate, formed the African Theatres Trust Limited on 13 May 1913 and began a consolidation of the South African film industry. First, he bought his biggest competitors in the distribution field—the Empire Theatres Company, African Amalgamated Theatres, and Palladium Theatres Ltd. Next, he combined the remaining seven film-distribution agencies in South Africa, which served approximately 150 bioscopes, into his African Theatres Trust. Then Schlesinger entered into distribution contracts with American and British film production companies, constructed a series of his own cinemas, and linked the entire operation of cinemas on a circuit that followed the South African railway lines.<sup>21</sup>

In the 1920s and 1930s competition emerged for Schlesinger as the American film industry embarked on an overseas expansion program and began to invest directly in South Africa. In December 1930, Metro-Goldwyn Mayer, whose films had previously been released through Schlesinger's Union Theatres, established its own distributing agency in Johannesburg and began to construct a chain of its own colossal theatres in

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<sup>20</sup> A few Non-European cinemas contracted for first-run films, such as the Avalon and the Alabama in Cape Town.

<sup>21</sup> Gutsche, 117-9, 185-90. Partly due to its popularity and partly to ACF's political pull, the film industry had a special exemption from the South African Railways to override Sunday observance laws to allow for the transport of its films.

Cape Town, Johannesburg, Durban and Pretoria. MGM also bought the rights to distribute the films of United Artists, British and Dominion Films, and London Films Production, which had previously been distributed by ACF. In 1938, Twentieth-Century Fox opened its own subsidiary in Johannesburg, took over the distribution of United Artists films, and began construction on a series of new cinemas in order to exhibit its own product (industry term for a film itself). A new South African distribution firm—Kinemas S.A. (Proprietary) Limited—also emerged to challenge ACF when it bought the rights to distribute the first sound films in South Africa in 1927.

But Schlesinger was able to remain in control of the South African film market by amalgamating his South African rivals into a dictatorial but efficient circuit which Hollywood decided to co-operate with instead of challenge. First, in 1931 Schlesinger bought out his biggest South African competitor—Kinemas Ltd.—and connected Kinemas' cinemas back into his circuit. Then he divided his African Theatres Trust into two branches—the theatres he owned or leased (African Consolidated Theatres (ACT)) and his film distribution and production branch (African Consolidated Films (ACF))—and began an aggressive cinema building campaign to compete with the theatres Fox and MGM were constructing. Schlesinger's wealth, with large investments in banking, insurance, real estate, and agriculture (at one time Schlesinger's Zebediela Citrus Estate was the largest in the world), provided him the economic freedom to compete with MGM and Fox. For every picture palace that MGM or Fox constructed, such as the Plaza in Cape Town in 1932, Schlesinger followed with his own palace, such as the Colosseum in Cape Town in 1938. For every suburban theatre that MGM or Fox

constructed or entered into contract with, ACF followed suit. ACF also took advantage of the competition between Hollywood studios and garnered long-term distribution deals with Paramount, Warner Brothers, Columbia, RKO (which included Disney), J. Arthur Rank, and Republic, which supplied ACF with enough product to compete against Fox and MGM.<sup>22</sup>

Schlesinger's circuit was the key to his success in controlling South Africa's cinemas and earning Hollywood's respect (and keeping them out of the South African film distribution business until his son sold ACF to Fox in 1956). ACF first bought the rights to distribute the films of American production companies, such as the ones mentioned above, throughout southern Africa. These distribution contracts usually lasted for three years. In order to maximize their rights to such films, ACF joined its own theatres (approximately one-fifth of South Africa's over 500 bioscopes) and independents who rented films from ACF into its circuit.

The circuit consisted of three layers of cinemas along which a film traveled during the life of its contract. The first run of a film along the circuit, called a round, started in the largest and most luxurious bioscopes in the most populous areas—such as the Colosseum and Van Riebeeck in Cape Town and the Empire and Colosseum in Johannesburg—after it was received from the producer and passed the Censor Board. Then the film would travel by train along the first-run circuit to its next closest

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<sup>22</sup> Throughout this paper, ACF will be used to designate Schlesinger's film distribution company, while ACT will be used solely to designate Schlesinger's cinema construction firm. African Film Productions (AFP) served as Schlesinger's film production company, and besides making an occasional feature film, created film advertisements and two South African newsreels, *The African Mirror* and *Ons Nuus* (which will be covered in the Chapter Four).

destination—the largest, most luxurious cinema in the next largest town, such as the Protea in Paarl, the Scala in Worcester, the Gaiety in Oudtshoorn and the Gem in Knysna for a film originating in Cape Town. The film continued on the first run circuit until it returned to its original home, usually three to six months after its first play. Then the film would move on to the second-run circuit, which were smaller European-only cinemas in the suburbs and urban areas, and the largest Non-European cinemas in the urban area, such as Cape Town's Star in District Six, the Gem in Woodstock, the Capitol in Wynberg, and the Grand in Maitland. Similarly, the film would run along the second-run circuit, stopping in towns large enough to have a second-run cinema. After another three to six months, the film would return to its destination and begin its life on the Third Run circuit, which were smaller, older cinemas, suburban cinemas, and Non-European cinemas. After playing in the urban areas, the film would once again travel along the Third Run circuit, to the smallest villages in the rural areas and urban Non-European cinemas.<sup>23</sup>

In order to guarantee screens for the Hollywood films it distributed, ACF wrote long-term exhibition contracts for independent bioscopes who wanted to screen ACF's films. By their terms, these contracts bound independent cinemas to ACF's circuit. Almost all of ACF's exhibition contracts were for a minimum of five years with an

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<sup>23</sup> ACF, in its contracts with Hollywood production companies, was given the exclusive rights to distribute such films throughout South Africa, South West Africa, Northern and Southern Rhodesia, Mozambique, and Kenya (an area larger in size than the continental United States). By the end of World War II ACF owned approximately 1/5 of all the cinemas in South Africa (107 out of a little over 500), owned 40% of the cinemas in urban areas, and had contracts with the all but 20 of the 407 rural independent cinemas for distribution.

option attached for another five years, included a deposit by the exhibitor, and were cancelable only by ACF (on a yearly basis). The contract also stated that an exhibitor was not given a choice as to the film they would receive and that certain evenings were reserved, or 'blocked off', exclusively for ACF films. There was no refund given if a cinema decided not to show the film they received—they still had to pay the fixed rental cost and could not exhibit another company's films. If an exhibitor requested a different film, he was responsible for paying the entire railway costs of the new film being shipped from Johannesburg or Cape Town. These practices of 'blind selling' and 'block-booking' eliminated the risk that an exhibitor could cancel a film with impunity, leaving both lost revenue for the distributor and extra railage and administrative charges for re-routing the film, and allowed ACF to schedule shows with the minimum of conflicts. Empire Films, one of ACF's competitors, admitted that such practices were necessary because it meant

that every Motion Picture which we import is assured of a screening at each and every one of our Independent Exhibitors' cinemas. It is the only practical means of avoiding chaos and confusion; there is no other practical method.<sup>24</sup>

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<sup>24</sup> Empire Films to the Board of Trade and Industries, "Reply to Board Of Trade and Industries Questionnaire," 15 February 1960, 8, 12, Source RHN, Volume 179, Reference 2/101/9/1, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA. As Empire Films pointed out, film circuits guaranteed that "(a) A film is distributed very much quicker as the time taken for the transportation from one cinema to another is cut to a minimum. (b) The railage costs to the exhibitor are also cut to a minimum." William Boxer's Empire Films (SA) (Pty) Ltd. was one of the few South African distributors in the 1940s that attempted to challenge ACF. Empire built five cinemas (three in Cape Town and one each in Johannesburg and East London) and arranged to exhibit Twentieth-Century Fox and United Artists films, but had an insufficient number of screens and seats (7,382 seats) to warrant the cost of importing an enormous number of films. Since they only imported approximately 52 films a year, Empire did not have the size to establish a wide-ranging circuit and demand an enormous amount of screen time from independents exhibitors. Instead, they were at the mercy of ACF, who would set the terms of agreement by not only deciding how many weeks an independent distributor

The circuit thus provided the maximum number of opportunities to exhibit a Hollywood film while saving on railage costs.

ACF's economic size and strength allowed it to pressure cinemas to buy its product. An uncooperative independent cinema could either be supplied with third-rate or previously exhibited films, termed "killer" or "being placed on marginal production," or have a rival theatre built next to it, as Film Import (Koop) explained at Board of Trade and Industries monopoly hearings in 1960:

The Exhibitor has no say whatever in regard to the quality of the product supplied. Good, bad or indifferent is foisted upon him. He has to take it and is indeed prohibited by the terms of the contract to screen any other picture on any date allotted to him by the Distributor (Film Renters). It is common knowledge that the quality of a film determines its box office value. If therefore for any reason whatever the Film Rentors (monopolies) should decide to remove or usurp any independent it could do so effectively by supplying the right type of 'killer' for him.<sup>25</sup>

ACF also applied pressure to force independents to buy their theatre projectors and advertisements from ACF.

High import and cinema construction costs deterred other South African firms from setting up their own distribution companies to compete with ACF. In 1942 import

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such as Empire could have along the circuit, but which weeks.

<sup>25</sup> Film Import (Koop) to the Board of Trade and Industries, "The Monopolies," undated, Source RHN, Vol. 180, Ref. 2/101/9/1, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA. ACF had an 'inspector' in each Branch who was responsible for monitoring all activities of both ACT theatres and independent cinemas who rented films from ACF. 'Inspector' was an upper level management position, indicating its value to the organization. For example, Dave Levin, who served as a manager of various cinemas throughout South Africa, became inspector in Cape Town from 1944–1946 before moving up to Supervisor of the Cape Town branch in 1946 and then to the head office as Films Manager in 1948.

duties doubled from 3 d. per foot to 6 d. per foot (and from 2 d. per foot to 4 d. per foot for each additional copy). By 1952 a duty of 10 d. per foot of film (and 8 d. per foot of copy) was placed on imported film. Combined with a censorship viewing charge of 1/6 of a penny per foot and no major increases in admission charges by the Price Controller, importing films became prohibitively expensive for independent distributors or exhibitors. For example, the cost to import an average 35 mm feature film programme (which included trailers and short programmes such as a newsreel, cartoon and often a B-grade Western) of 10,000 feet (111 minutes) was £423 12 s. 2d. (£416 13s. 4 d. for customs and £6 18s. 10d. for censorship), while the 1952 Census on Bioscopes estimated that the average South African cinema earned £122 per week.<sup>26</sup>

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<sup>26</sup> Empire Films, "Reply to Board Of Trade and Industries Questionnaire," 15 February 1960, 9-10; Bureau of Census and Statistics, *Census of Distribution and Service Establishments, 1952, Part 2, #4, Cinemas (Bioscopes)*, Table 7a; Board of Trade and Industries, "Interview with Film-Import (Koop)," 7 June 1960, 4, Source RHN, Volume 178, Reference 2/101/9, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA. With the increases in the import duties, the Government agreed to increase the the prices of seats by 1 d. in 1942, and on the following graduated scale in 1952: 1 d. on Admission Prices up to 1/-; 2 d. on Admission Prices over 1/- and up to 2/11; 3 d. on Admission Prices of 3/- and over. The high duty, as Film Import (Koop) explained, discouraged South African distribution companies from either competing with Schlesinger's distribution monopoly, or independents merging together to compete:

[T]he reason why nobody entered into this is that there was first of all the £500 tax on a feature film which very often has been bigger than the cost of the franchise. If you want to have your own films you either have to have your programme of 52 odd or 104, you either have to go to Europe and buy these yourself and pay a £50,000 tax on your 100 films, and it can not be met with what you could earn yourself.

Moreover, the import controls set up in 1948 to limit the number of dollars spent overseas did not limit the import of American films. Instead, Hollywood agreed to reinvest half of its profits into government securities. The 1948 act also raised the price of American film equipment, hurting small independent cinemas, individual owners and film societies who wanted to start their own viewing and exhibiting.

With the circuit, ACF was able to persuade Hollywood to co-operate instead of setting up its own circuit. Without a large number of their own screens and the high South African import duty, Hollywood studios decided it was more profitable to allow ACF distribute their films than build their own properties in a relatively small market such as South Africa. As Professor L.I. Coetzee of the newly formed Film Import (Koop) explained at the Board of Trade and Industries Bioscope Monopoly Hearings in 1960, Hollywood

did not enter into the market because they also did not want to take the risk to come to the Union and pay this tax unless they have sufficient screens to get the income, to meet the tax. . . . It is a risky thing to them to have whole organisations unless they had their own screens in the various situations where they could be sure that they will receive an income.<sup>27</sup>

While not as profitable as complete control over the circuit, relying on ACF provided the American studios with screens that they did not have to build and a circuit they did not have to manage, eliminating extra administrative costs in a country of vast distances such as South Africa. Fox and MGM, after building their own properties in the 1930s and distributing their own films, decided to enter into contracts to allow ACF to distribute their films in ACT theatres on their second and third runs rather than investing more money directly into South Africa or combining into their own cartel, as Coetzee

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<sup>27</sup> Board of Trade and Industries, "Interview with Film Import (Koop)," 7 June 1960, 5. P.S. Randeira of Durban was one of the few South Africans who were successful importers of films, but he imported only Indian films. With South Africa's large Indian population, Randeira had a select number of cinemas, mostly in Natal, to which he could distribute his films. Randeira's film contracts were not significantly different from ACF's. See Phiroz S. Randeria to Board of Trade and Industries, "Re: Investigation into Monopolistic Conditions in the Motion Picture Industry," 22 October 1959, Source RHN, Volume 180, Reference 2/101/9/1, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA.



described:

When Fox came, they had an arrangement with Schlesinger in terms of which Schlesinger would take sufficient products from them and show it on his circuit, so that what they lost on the rounds, they made up on the swings. Fox had no reason to set up such a big organisation to go into direct competition, because it paid them and it paid Schlesinger, because he could obtain Fox products very easily if he shared his screens with them. His policy was also to live and let live.<sup>28</sup>

For example, ACF would state in a contract that an independent exhibitor would receive a certain number of ACF, Fox and MGM films during the year, as Coetzee once again explained:

[I]f you were to enter into a contract, say with ACF, they would say in that contract that you show so many films of Fox and so many of Metro. If you contract for 52 programmes, you are obliged to take 26 from ACF, 13 from Metro and 13 from Fox. So there was no reason for either Fox or Metro to put up separate competition.<sup>29</sup>

Fox and MGM even contracted with ACF to manage some of the theatres they had constructed (the arrangements made between ACF, Fox and MGM earned them the moniker 'The Big Three' from independent South African film exhibitors).<sup>30</sup>

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<sup>28</sup> Ibid.

<sup>29</sup> Ibid.; Empire Films, "Reply to Board Of Trade and Industries Questionnaire," 15 February 1960, 7-8. Empire Films, one of the few small South African distribution firms outside of ACF, described the collusion between the Big Three when explaining the arrangements of the circuit to the Board of Industries: "[b]y collaborating with other distributors, who are few in number, the designation of play dates for any one month for all exhibitors, who are great in number, is speedily dealt with." ACF, being the biggest distributor, set the terms of the circuit: "The designation of play dates for exhibitors is usually controlled by the distributor who has the major portion of the playing time (ACF). This Company has few exhibitors who give us the major portion of their playing time and, therefore, in most cases we have to collaborate with the major distributors in the designation of play dates."

<sup>30</sup> The first-run MGM films were placed first in the Plaza (Metro) in downtown Cape Town and then at the Royal on their second run through town. Both of these theatres were owned by MGM but managed by ACF. ACF exhibited MGM's films and

In spite of the monopoly, most cinema owners were more concerned about making a profit than the cinematic merits of the product provided or questions of open competition. Cinema owners wanted the stability of such contracts—a guaranteed source of reliable, high-quality Hollywood films. The Big Three had the highest-quality and most-desired product—American musicals, westerns and detective stories—the largest number of them, and a circuit on which to run them across South Africa for several years. An independent exhibitor, such as R. Quibell of Cape Town, who spent £50,000 to erect the Princess Theatre in Retreat, needed a high-quality source of motion pictures. Long-term contracts with ACF guaranteed independent cinema owners that their new investments received a constant stream of Hollywood's finest films, and saved them transport fees in that they only had to pay the railage cost to the next town on the circuit instead of the entire cost of sending the film back to Johannesburg or Cape Town, or

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cartoons in their suburban cinemas on their third run through Cape Town. MGM was an important link for ACF in that MGM had an enormous number of popular, high production value films and cartoons that attracted large Capetonian audiences. MGM's staple during this time was their grand musicals, and later their *Tom and Jerry* cartoons were successful. MGM's musical *Two Sisters From Boston* is a good example of the circuit, and the types of movies which played on it. In the film, Kathryn Grayson, who works in a burlesque house in the Bowery at the turn of the twentieth century, writes her stuffy Boston relatives that she is a successful opera singer. When her sister, played by June Allyson, comes to visit, Grayson tries to hide the truth from her. This film is a typical MGM musical, with plenty of comic situations, lavish production sets, and about a dozen songs. *Two Sisters From Boston* started at the Plaza in August 1946, went out on the first-run circuit and returned to Cape Town at the Royal in November 1946. Then it moved down ACT's Cape Town circuit, playing the Empire in the middle of December 1946, the Capitol in January 1947, the Grand in February 1947, and the Criterion in March 1947. It went out on its second circuit, and returned to play the Royal one last time in April 1948.

receiving it from Hollywood directly.<sup>31</sup>

Moreover, the circuit and monopoly were vital for the proliferation of American culture because they provided a surfeit of American images which constantly circulated throughout South Africa. The Big Three monopoly translated into a homogenous product overwhelmingly from and about the United States, as Graph 1 on page 64 illustrated. For the four decades from when I.W. Schlesinger first consolidated the South African film industry to its takeover by Fox in 1956, the American musicals of MGM, the film-noirs of Warner Brothers and RKO, the dramas of Paramount, Universal and Fox, and the westerns of Columbia, Republic, and Monogram cycled and re-cycled throughout South Africa's cinemas. Any competition except amongst the Big Three was quickly stopped. If a distributor or cinema wished to import films outside of the Big Three, it had to look to very small American firms, India or Continental Europe, and it had to take its own risks that such films would prosper at the box office.<sup>32</sup>

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<sup>31</sup> Although South Africa's film industry was more of an oligopoly than a monopoly, the Board of Industry and Trade's hearings in the late 1950s termed the situation a 'monopoly,' which is the term which will be used throughout this paper.

<sup>32</sup> Continental films (usually from France or Italy) were rare in Cape Town. In the early 1950s, after its merger with ACF, Empire Films decided to specialise in ribald Continental films at its Odeon and Curzon theatres in Cape Town because, according to Roy Smith, editor of *SA Newsreel: Official Bulletin of the Federation of Film Societies of South and Central Africa*, "Empire films, the only commercial distributors of foreign films in the Union, have found that genereally speaking Art does not pay but that the more spicy French films apparently do." While these films had a modicum of success in Cape Town in the early 1950s (and often ran into problems with the Board of Censors), by the early 1960s the *Cape Times* reported that the novelty had worn off. Moreover, Capetonians did not like subtitles, the *Cape Times* reported, especially senior citizens because they could not keep up with the titles. In Johannesburg continental films fared better because there was a more cosmopolitan population, but in Cape Town only if a continental film had a recognizable star would it provide a reasonable return, at best comparable to an average Hollywood film. Even rarer were continental films that played

This co-operation between ACF, MGM and Fox dictated what was shown on South African screens. Collaboration between the Big Three distributors developed into a 'Code of Ethics' which tightly regulated the actions of independent exhibitors. As Film Import (Koop) stated, the 'code of ethics' made certain that

[N]o independent would be supplied with product without the knowledge of all three monopoly members. It amounted to this namely that if an applicant for films is turned down by one of the members of the monopolies the others would refuse to supply as well. The result is obvious: because there are now [sic-no] other sources the Exhibitor is out of business.<sup>33</sup>

For example, H. Wolfe of Fish Hoek reported to the Monopoly Board in 1959 that the 'code of ethics' had prevented him and a partner from setting up their own cinema in Fish Hoek, a suburb of Cape Town:

[A] few years ago a friend of mine wished to erect a cinema in Fish Hoek and found on enquiry that the principal cinema-owning film distributors had an agreement among themselves not to distribute their films to any new cinema erected within three miles of their own existing cinemas. Fish Hoek is within three miles of Kalk Bay which has a very small, dilapidated, low-class cinema.<sup>34</sup>

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in Non-European cinemas. If they did, they were accompanied by a heavy does of advance promotion. For example, in June 1950 the Alabama premiered a continental film, *Monsieur Vincent*, a French film about the life of 17th century St. Vincent de Paul, who gave up all worldly goods to devote his life to the poor. To ensure a full house, the manager of the Alabama, J. Small, contacted the the local Catholic clergy as well as local schools weeks ahead of time to enlist their patronage. See *SA Newsreel: Official Bulletin of the Federation of Film Societies of South and Central Africa* (Johannesburg: Roy Smith, December 1956) and *Cape Times*, 4 December 1961.

<sup>33</sup> Film Import (Koop) to the Board of Trade and Industries, "The Monopolies," undated, 1-2.

<sup>34</sup> H. Wolfe, Fish Hoek, to the Board of Industries, "Monopolies in Cinema Industry," 24 August 1959, Source RHN, Volume 180, Reference 2/101/9, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA. Throughout the 1950s civic leaders planned for more cinemas in Simonstown and Kalk Bay. Plans were floated, and private ventures used existing halls to show films, but nothing permanent developed. In

In another example, in 1957 ACF refused to supply films to Fisher and Miller Film Services of Cape Town unless they also bought their equipment (projectors) from ACF. The next year, when Fisher and Miller not only negotiated to buy its film equipment from an American company but opened its Sunset Drive-in in Whetton, near Wynberg, ACF refused to supply them with films. Fisher and Miller then contracted with other distributors in South Africa for feature films. But these films, according to Fisher, were “not . . . wholly satisfactory.”<sup>35</sup> Moreover, when other distributors tried to book films for Fisher and Miller at an early date, they were pressured by ACF to cancel the booking. For example, although the Sunset Drive-in had booked the film *The Sheepman* through MGM, the film was canceled and an older film substituted. According to Fisher, ACF was behind the cancellation:

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the early 1950s ACT planned for a new modern-style 700 seat cinema, with few lines and adornments, in Simonstown to be called the Ensign, but it was never built. In August 1952, the Fish Hoek Town Council approved the plans for a 650-seat cinema with a cafe on Beach Road, adjoining the railway station. Up to that point, cinema performances were held sporadically in the Recreation Hall. But this cinema was also not to be. In late October 1955, the Fish Hoek Ratepayers' Association and the Fish Hoek Women's Association asked 20th Century Fox to build a cinema in Fish Hoek because the suburb was growing and, as the Ratepayers Association pointed out, “the nearest good cinema was too far away for the average person.” But Fox had little intention on building a cinema in Fish Hoek, and the Association asked MP Mr. L.C. Gay to investigate monopolistic practices by the film industry. In January 1956 the Fish Hoek Municipal Council agreed in principal to an application to build a cinema between Dunster and Nerina Avenue if it could be changed from a residential zone into a business zone, but no new cinema was completed. See *Cape Times*, 2 August 1952 and *Cape Times*, October 1955.

<sup>35</sup> Fisher and Miller Film Services (Pty.) Ltd. to the Board of Industries, “Re: Monte Cristo Drive-in Cinema (Pty) Ltd., and Sunset Drive-in (Pty) Limited,” 10 April 1959, 2, Source RHN, Volume 179, Reference 2/101/9, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA.

Naturally we objected most strenuously, but were advised that Messrs. African Consolidated Theatres had objected to this film being shown at our cinema before same was shown at theirs. In view of the fact that the other film company were unable to overrule the pressure being put on them, we have subsequently been forced to accept films after they have been shown in every suburban cinema and when the best had already been taken out of these films.<sup>36</sup>

## HOLLYWOOD FILMS DOMINATE THE SOUTH AFRICAN MARKET

Such a situation would not have occurred had a relatively small number of Hollywood studios not dominated the world's film output in the 1930s and 1940s, and had such films not been in demand. The international reign of Hollywood films between the 1930s and the 1950s is explained by the fact that such films had already returned their production costs in the huge American market and were then sold at a pittance through either its own branches overseas or through affiliates such as African Consolidated Films in South Africa. American studios undercut British and Continental firms by offering American films at very low cost. Moreover, the extra revenue from overseas was re-invested in American films in order to make sure they were of a higher quality. Bigger budgets translated into more lavish sets, bigger casts, more adventurous stunts, and a more enraptured audience.<sup>37</sup>

Furthermore, the motion-picture industry in Europe was struggling to regain its footing after the devastation of World War I when the depression and World War in the 1930s further decimated their industry. Hollywood, on the other hand, reorganized in

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<sup>36</sup> Ibid., 3.

<sup>37</sup> For a comprehensive summary of Hollywood and its production boom, see Robert Sklar, *Movie-made America: a cultural history of American movies* (New York : Vintage Books, 1994).

1929 and began to control the world market by the 1930s. During World War II, the American film industry continued production, averaging 440 films produced annually between 1942 and 1944. Hollywood waited until the war was over to release the films in order to recoup costs in its home market. Then in 1946, Hollywood released the biggest onslaught of films to date on the rest of the world through their subsidiaries and distributors such as ACF. With the British film industry in tatters, producing only a few high quality films, Hollywood ruled the world market, including the South African screen. As Graph 3 on page 103 below illustrates, there were consistently five to eight times as many more Hollywood films in Cape Town between 1946 and 1960 than their closest rivals, British films.<sup>38</sup>

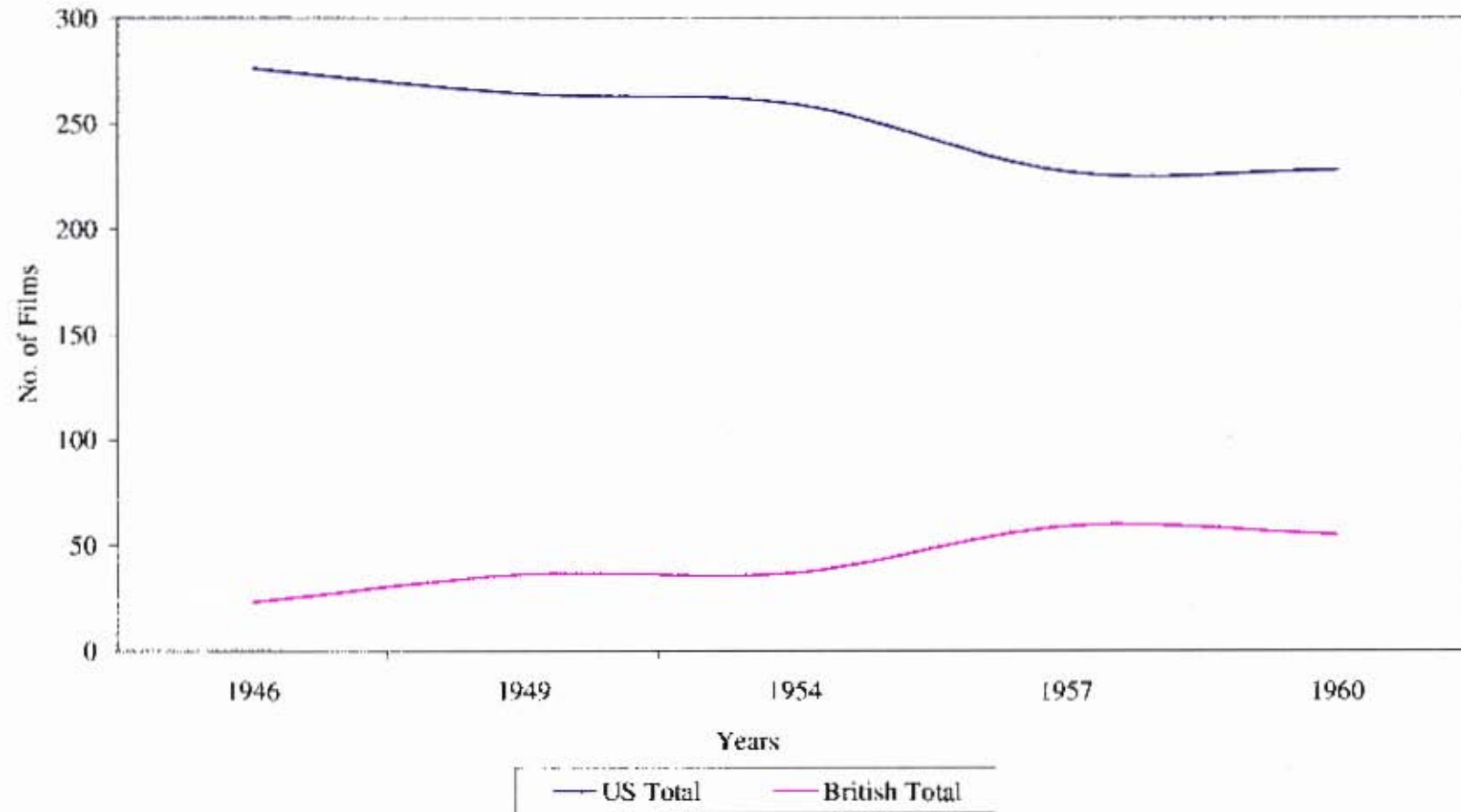
Hollywood films arrived in South Africa usually within six months to a year of their release. As stated above, these films were of a high quality, produced on expensive film stock. They contained elaborate costumes, set designs, and stunts, and were brought overseas at a fraction of the cost of producing a high quality film in South Africa. In comparison, Hans Kruik and Al Debbo's Johannesburg Film Production made a short entertainment film that was distributed in 1958. It ran concurrently with an American film and was screened throughout South Africa, and according to Kruik

[A]udience[s] greeted this little film with applause. And yet the total income on the 35 mm circuits was £50.0.0 against production costs of appr. £750.0.0. This £50.0.0 is on par with the overseas product, which by the time it reaches this country has long since earned its production costs plus profits in the country of origin and therefore can be sold at any price here. In addition to this, the local producer is in campuation [sic - competition] to [sic] the Department of

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<sup>38</sup> Leonard Quart and Albert Auster, *American Film and Society Since 1945* (London: Macmillan, 1984), 13; Graph 3, Survey of Monthly Films in Cape Town by the author, Appendix.

Graph 3: Number of US Films v. British Films in Cape Town, 1946-60





Information, the S.A. Tourist Corporation and the big importers of films, who at the same time have interests in Film Production Companies here and abroad. It should be possible to encourage good and entertaining films of this nature to be made, which cannot but help to be ambassadors for South Africa, more than any other medium existing. These films should be assured of a worldwide distribution by means of a quota or similar device against incoming products.<sup>39</sup>

Kruik had to wait until the 1960s for the South African government to institute a quota policy geared towards producing South African films.<sup>40</sup>

As John Clarke, branch manager of ACT in Cape Town, pointed out in July 1961, South Africa was “a small fish in an international film pond.” This meant that South Africa could not expect films to be made exclusively to suit the tastes of South Africans. At an address of the Seven Arts Club on “Big Screen v. Television and its effect on the South African Cinema goer,” Clarke pointed out that South Africa’s 475 cinema screens could not compare with the 1,774 in Australia, the 3,500 in Brazil, the 1,809 in Canada, the 4,500 in Spain and the 2,447 in Sweden. “We really have so few cinemas and so few cinema goers,” Clarke argued, “that, though we have no television, we haven’t got a lot of say in regard to bargaining for films.”<sup>41</sup>

From 1943 to 1962, the Annual Statement of the Trade and Shipping of the Union

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<sup>39</sup> Hans Kruik, Johannesburg Film Productions, to the Board of Trade and Industries, “Re: Investigation into Monopolistic Conditions in the Motion Picture Industry in Terms of the Regulation of Monopolistic Conditions Act, No. 24 of 1955 as Amended,” 20 October 1959, 1, Source RHN, Volume 179, Reference 2/101/9/1, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA.

<sup>40</sup> For more on the quota system, see Keyan Tomaselli’s *The Cinema of Apartheid: Race and Class in South African Film* (Chicago: Smyrna/Lake View Press, 1988).

<sup>41</sup> *Cape Times*, 27 July 1961.

of South Africa recorded that over 251 million feet of exposed sound film (16 and 35 mm, including feature films, trailers, newsreels, documentaries and advertisements) was imported into South Africa from the United States. According to this source, American films accounted for over 60% of all films imported, twice as many as Great Britain (although many Hollywood films were sometimes misclassified as originating in Great Britain). Furthermore, films were often copied in Johannesburg, meaning that even more American prints put into circulation than British prints. In total, including trailers, advertisements, short films and newsreels, the Cape Town Board of Censors screened 38,421 films between 23 October 1945 and 30 June 1961, the overwhelming majority of which were American.<sup>43</sup>

American films, besides their numbers, were popular in South Africa because of the quality of the production, the creativity and themes of the story lines, and the melodies of the musicals. Ndugu Mike Ssali argues that American films were enticing to South Africans because they did not have the imperialist and bourgeois overtones of their British counterparts, and were thus refreshingly independent from a context familiar to South Africans. American films often stressed particularly American concepts, such as the liberty and equality of man over the tyranny of the minority. Paramount's 1946

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<sup>43</sup> Department of Customs and Excise, "Section 970: Cinematograph Films," in *The Annual Statement of the Trade and Shipping of the Union of South Africa and the Territory of South West Africa* (Pretoria: Government Printer, 1943–1962); South African Board of Censors, Film Registers, Books 5-14, 1 October 1945–30 June 1961, Publications Control Board, Cape Town. Occasionally the Board of Censors misclassified a film's country of origin. For example, *The Snake Pit*, a controversial American film produced by Twentieth Century Fox about mental illness, was classified (along with its 9,704 feet and trailer) as British in origin when it passed the Censor Board on 30 March 1949, probably because it arrived from Hollywood via Great Britain.

adventure *Two Years Before the Mast*, for example, was based upon the Richard Dana's autobiographical mid-nineteenth century American novel in which he joins a merchant ship to expose the lack of individual rights sailors had aboard such ships. In the film these sailors were "tied up and lashed like a beast" until a mutiny deposed the ruthless ship captain. Moreover, it was commonplace for Hollywood to sum up its moral at the end of a dramatic or suspenseful film in pro-American terms, with either an epilogue or a patriotic American song. This was especially true of the films made about World War II. For example, *Stalag 17* (1953) and the *Foreign Correspondent* (1940) ended with "The Star Spangled Banner" and "God Bless America," respectively.<sup>44</sup>

Mostly, American films attracted large audiences because of their high-production values, such as those found in MGM musicals. Although ACF had contracts with British film companies such as J. Arthur Rank, Ealing, and London Film Productions, American films were of a higher quality, and possessed larger star power. Their vivid colours, singing and action crossed over language barriers. Local films could not hope to match the production value of Hollywood. In comparison to the technicolour of a Hollywood musical, South African, and to a certain degree British, films seemed pale and lifeless.<sup>45</sup>

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<sup>44</sup> *Two Years Before the Mast*, directed by John Farrow, 1946, Paramount Films, USA, 98 minutes. *Two Years Before the Mast* played in Cape Town at the Alhambra in July 1948, the Adelphi in December 1948, the Scala in January 1949, the Oral in February 1949 and the Marine in June 1949; *Foreign Correspondent*, made in 1941, was re-lived at the Alvin in November 1950; *Stalag 17* first opened at the Colosseum in Cape Town, then played the Alhambra in March 1954, the Gaiety in November 1954 and the Orange in Brooklyn in December 1954.

<sup>45</sup> Although the majority of films were overwhelmingly American, distinctly English and South African subjects occasionally made it on to the screen. Newsreels and

For many Capetonians, American films and the bioscope itself, with its imposing architecture that was unlike anything else in Cape Town, served, as Bill Nasson described, as “a place to which both adults and children went in order to be cocooned in the dream world of the flickering screen.” The bioscope transported the audience “out of themselves and the humdrum confines of their work and domestic lives at least once a week.”<sup>45</sup> For example, in *Tell Freedom: Memories of Africa*, South African author Peter Abrahams claimed that “People wept bitterly at screen tragedies; more bitterly than at their own, real-life tragedies. Often, the illusions of the screen became the reality of some frustrated boy’s or girl’s life: and drab Vrededorp became the illusion.”<sup>46</sup> Author Mary Benson went to Hollywood in 1939 and had her photo taken with Jimmy Stewart, which she included in her 1990 autobiography, affirming her dream, like many South Africans, across the colour line, of going to the fantasy world of Hollywood, and Afrikaans-author and historian Karel Schoeman vividly remembers the bright technicolour of Judy Garland musicals that seemed more real and exciting than Paarl and the dusty Karoo towns of his childhood.<sup>47</sup>

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featurettes about Great Britain, especially about royalty, usually played once a year, following either the latest wedding or international travel. For example, in August 1948 the 25 minute featurette *The Royal Wedding Presents* (1948) came to South Africa, showing the gifts Princess Elizabeth received from all corners of the globe and the Commonwealth.

<sup>45</sup> Nasson, 286.

<sup>46</sup> Peter Abrahams, *Tell Freedom: Memories of Africa* (New York: Knopf, 1954), 112.

<sup>47</sup> Mary Benson, *A Far Cry: the Making of a South African* (South Africa: Ravan Press, 1996), 16-21; Karel Schoeman, *Promised Land: A Novel* (New York: Summit Books, 1978), 85; Karel Schoeman, interview by author, 15 August 1998, South African

Hollywood was extremely sensitive when making its films to appeal to the largest cross-section of America as possible. Since Hollywood targeted American immigrants, many who did not speak English, Hollywood films concentrated on action and cinematography rather than dialogue. Such a filter in Hollywood served to sanitize films made for Irish-, Italian-, Polish-, Russian-, Asian- and even African-American audiences, and to make such films appealable worldwide.<sup>49</sup>

Moreover, since films were constantly traveling the circuit and rarely stayed for more than one week at a cinema, exhibitors relied on the power of the actors instead of the plot line of the film to draw in big audiences. This practice lent itself once again to American films which were built on promoting the star over the story (which will be explained more in detail in Chapter Four).<sup>50</sup>

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Library, Cape Town. For example, the following passage from Schoeman's *Promised Land* illustrate a desire for a world beyond South Africa:

'Talk to me,' said Paul urgently. 'I've already asked you; talk to me, tell me about anything except this.' He gestured in the direction of the farm buildings. 'About anything except the farm and the sheep and the mealies, anything except about getting up early and working hard and being poor; anything except fighting and suffering and being unjustly treated and jails and prison and camps. I don't want to hear about tasks and vocations, about ancestors or heroism or duty or the will of God. I'm sick of all that.' He spoke vehemently, and George looked at his dark face with a sort of pity, but when he began to speak Paul interrupted him. 'Tell me that there is something else. Tell me that another world exists, otherwise there's no point in going on.'

<sup>49</sup> For more on Hollywood's cultural sensitivity, see James Gilbert's article in Robert Kroes's *Cultural Transmissions and Receptions: American Mass Culture in Europe* (Amsterdam: VU University Press, 1993).

<sup>50</sup> Ndugu Mike Ssali, "Apartheid and Cinema" in *African Experiences of Cinema*, ed. Imruh Bakari and Mbye Cham (London: British Film Institute, 1996), 83-102. For more on South Africa's film quota system, see Keyan Tomaselli's *The Cinema of Apartheid: Race and Class in South African Film* (Chicago: Smyrna/Lake View Press, 1988).

## THE BIG THREE IN CAPE TOWN

The Big Three (ACF, Fox and MGM) distributed literally all of Hollywood's productions in South Africa until American International Pictures (AIP) began producing films in the late 1950s. As throughout the rest of South Africa, the Big Three were the central providers of films to cinemas in Cape Town. By 1960, the Big Three owned 20 theatres and were the primary distributor to Cape Town's 38 independent exhibitors. Moreover, the Cape Town office of ACF provided films for a total of 127 theatres in the Western Cape Province.

Occasionally there was competition between the Big Three, with the result that more cinemas were constructed in residential areas and even more American films shown. For example, in the 1940s Fox and United Artists ran their first-run films at separate theatres from ACF in Cape Town in conjunction with tiny Avalon Associated Cinemas Limited (Avalon Cinemas), a small distribution and exhibition firm that ran Cape Town's most luxurious Non-European cinemas. With the most luxurious Non-European cinemas throughout the Cape Peninsula, with plush seats, higher ticket prices, and its contracts with Fox and United Artists, Avalon Cinemas put pressure on ACF to build similar luxury cinemas for large Non-European audiences in Cape Town.

A comparison between the Avalon Cinemas' Avalon bioscope and ACT's Star in District Six is instructive. The Star was the largest Non-European bioscope in Cape Town, and had the second-largest seating capacity (1,597 seats) of theatres behind the Alhambra's 1,931 seats. It was ACT's first-run Non-European theatre in Cape Town, which meant that it received films at the start of their second-run. But the Star had a

reputation as a 'skollie,' or gangster, cinema, which limited 'respectable' cinema patrons in District Six to the Avalon bioscope. Mr. S.C., a school teacher, described the difference between the Star and the Avalon bioscopes:

[Y]ou could take anything to the Star you know, they had just wooden seats downstairs, so it was all right for fish and chips or other hot food. But not at the Avalon, no, never at the Avalon. The Avalon, you see, was a more respectable kind of bioscope. It was mostly a better class of person who went there, although it was not much more to go in there than the Star.<sup>50</sup>

The remainder of District Six's cinemas—the National, the British, the United, and the City—were owned or contracted to ACF, but all four received older, third-run films.

Moreover, Avalon Cinemas was contracted to Fox and United Artists (UA) for first-run films immediately following their run at Empire Films' European-only Odeon and Curzon theatres in Sea Point and Wynberg (respectively). Before reaching ACT's theatres, Fox and UA films would quickly run through Avalon Cinemas' four Non-European cinemas in District Six, Athlone, Salt River, and Elsies River, starting at the Avalon bioscope in District Six and then rotating through this small circuit for showings the following Friday and Saturday. Months later, after the film had made its way across South Africa, it would return to Cape Town to play at a third-run ACT bioscope.<sup>51</sup>

For example, in January 1949, Fox debuted its 1947 musical *I Wonder Who is Kissing Her Now*, a biography about the career of 1890s songwriter Joseph E. Howard,

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<sup>50</sup> Nasson, 293.

<sup>51</sup> In 1939 United Artists (UA) set up its own subsidiary to handle the 30-odd films it produced a year, but continued to place its films primarily on the Fox circuit. Avalon Theatres owned cinemas not only in Cape Town but in East London and Mossel Bay. They went public in November 1946, creating Avalon Holdings, Ltd, with a capital of £500,000 divided into 100,000 preference shares of £1 each and 1,600,000 ordinary shares of 5s each. See the *Cape Standard*, 3 December 1946.

at the Odeon in Sea Point and then the Curzon in Wynberg. It starred Mark Stevens and one of Hollywood's musical sensations, June Haver. In March 1949, it moved to the Avalon in District Six, and then quickly onto the New Palace in Salt River in April 1949 and throughout the Avalon Circuit. Almost a year later, *I Wonder Who is Kissing Her Now* returned to Cape Town and played in March 1950 at ACT's tiny Olympia Theatre in Kalk Bay.

Avalon Cinemas and Empire Films not only successfully short-circuited ACF's dominance with luxurious cinemas that ran films not previously shown before in Cape Town, but they were also aggressive in marketing their films, as apparent by the following advertisement which appeared in the *Cape Times* on January 5, 1946:

**Important Announcement!**

*In order to avoid any confusion, United Artists Corporation wish to announce that the only theatres in Cape Town privileged to show United Artists Pictures are:*

*European Circuit:*

ODEON, Sea Point  
CURZON, Wynberg  
LYCEUM, Observatory  
REX, Cape Town

*Non-European Circuit:*

AVALON, Cape Town  
PALACE, Salt River  
ATHLONE, Athlone  
ORIENT, Elsies River

Among these outstanding productions for release by United Artists Corporation are:

SPELLBOUND - starring Gregory Peck and Ingrid Bergman.

DUEL IN THE SUN - Jennifer Jones, Joseph Cotten, Lionel Barrymore, Gregory Peck

SINS OF HAROLD DIDDLEBOCK - Harold Lloyd

DISHONoured LADY - Hedy Lamarr

ANGEL ON MY SHOULDER - Paul Muni, Claude Rains

NIGHT IN CASABLANCA - Marx Brothers

PARIS UNDERGROUND - Gracie Fields, Constance Bennett



Such advertisements, along with the extensive marketing campaigns put on by cinemas which will be described in Chapter Five, educated Capetonian viewers about American stars, and which production companies they worked for. For example, Mr. B.S., a marketholder in District Six remembered that “at the Star it was always Warner Brothers and at the Avalon you knew it was Twentieth Century Fox. To see George Raft, or James Cagney or Errol Flynn, we would always, always, go to the Star.”<sup>53</sup>

In August 1948, ACF lost its contract with Hollywood production studio RKO to the UA/Fox circuit, which meant that it not only lost RKO’s films but also Disney cartoons (which were handled by RKO) to Avalon Cinemas’ Non-European theatres. Thus the Avalon received the second run of RKO’s 1947 film *The Bachelor and the Bobby Soxer*, which had premiered at ACT’s Colosseum in February 1949, but quickly made its rounds of the Avalon Cinemas’ Cape Town circuit when ACF lost the RKO contract, playing at the New Palace in October 1949.<sup>54</sup>

ACF responded to Avalon’s success by opening the Alabama in the Bo-Kaap in 1949 and the Gem in Woodstock in July 1951. ACF promised to make the Gem a first-release house and “screen films immediately after their season at the main European city cinemas,” and Mr. Charles Barnett, MPC, who opened the theatre, claimed it “filled a much-felt want for the Non-European population of Woodstock and the surrounding area.” ACF eliminated competition with Empire Films by buying half of it in 1949, and building the Van Riebeeck in 1952 for the exclusive first-run releases of Twentieth-

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<sup>53</sup> *Cape Times*, 5 January 1946; Nasson, 288.

<sup>54</sup> *Cape Times*, 26 August 1948.

Century Fox films. But such competition between Fox, United Artists, and ACF had already led to more cinemas, including new, first-run houses exclusively for Cape Town's coloured population in residential areas, further drenching Cape Town with billboards outside the cinema and the Hollywood stars on the inside.<sup>55</sup>

Thus, by the end of World War II, Cape Town was saturated with bioscopes, the vast majority of which were in walking distance of work or home. And on the screens were images from America. As the next chapter illustrates, with such a wide range of bioscopes to choose from tied to a single circuit, a Capetonian had the opportunity, if they had the money, to view the same film as any other Capetonian, regardless of race (although those with coloured skins had to wait longer). Moreover, not only did the images on the screen connect Capetonians to a wider world outside of the Peninsula, but the cinema itself provided a point of civic pride that made South Africans feel they were part of that larger world.

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<sup>55</sup> *Cape Times*, 4 July 1951; *Cape Times*, 2 July 1951; Empire Films, "Reply to Board Of Trade and Industries Questionnaire," 15 February 1960, 3-5. In March 1949 Empire entered into a Memorandum of Agreement with ACT in which ACT took over 50% of Empire's shares. Although Boxer and his co-directors at Empire, H. Lourie and N. Lourie, remained in control as Managing Directors and Chairman (with decisive voting powers), Empire was "restricted from building or operating any additional cinemas" and "[R]estrictions were placed upon Empire Films S.A. (Pty) Limited for the acquisition and distribution of films without the consent of African Consolidated Films, Limited."

CHAPTER FOUR  
THE FILM CIRCUIT, AMERICAN IMAGES, AND 'MODERN' CAPE TOWN,  
1945–1960

All exhibitors receive the same pictures irrespective of the duration of their contracts, and the order in which they receive them is governed by their position in the circuit, not the length of their agreement. If special selections were to be made for one theatre or another, the whole principle of circulating pictures in an economic circuit, organized to minimize railage expenses and time delays, would be defeated.<sup>1</sup>

Twentieth-Century Fox, 1960

In January 1946, Hollywood's smash romantic musical *Anchors Aweigh*, with Gene Kelly and Frank Sinatra, played at the Plaza in downtown Cape Town for three weeks. Four months later it was at ACT's Empire in Muizenberg; in late May it was at the Non-European National in District Six; in June it appeared at the Grand in Maitland; and in July it played at the Olympia in Kalk Bay. Two years later, in April 1948, the film had become a Saturday morning feature for children at the Empire in Muizenberg, then it moved on to the Adelphi for a morning show in October. In January 1954, *Anchors Aweigh* was revived at ACT's second-run cinema in Sea Point, the Marine.

Such was the life cycle of a Hollywood film in Cape Town in the 1940s and 1950s. First, it played at the largest European-only cinemas in central Cape Town. Then, after 3–6 months on the circuit, the film returned to Cape Town to play the second-run European cinemas, the first-run Non-European cinemas, and the suburban cinemas. After another 6–12 months on the circuit, the film returned to Cape Town's smaller Non-

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<sup>1</sup> Twentieth Century-Fox to the Board of Trade and Industries, "Supplementary Memorandum to the Board of Trade and Industries by the Twentieth Century-Fox Organisation of Southern Africa," not dated (~ September 1960), 35.

European cinemas, third-rate European cinemas, and if appropriate, to a Saturday morning children's show (musicals and westerns were deemed appropriate). The examples of this life cycle are endless: *The Bells of St. Mary's*, a 1945 drama with about a friendly rivalry between a priest (Bing Crosby) and a nun (Ingrid Bergman) working to save an urban Catholic school, opened in downtown Cape Town in 1946. On its second-run through Cape Town, it played at both the Adelphi and Marine in Sea Point in January 1948, then at the Savoy in Rosebank in April 1948, and on to the Majestic downtown in May 1948. One year later, *The Bells of St. Mary's* ended up at the Elstree Biocafe near the railway station. Over ten years later—August 1960—the film was re-released at the colossal Van Riebeeck downtown. *High Noon*, the 1952 Western with Gary Cooper, was one of the few Westerns to open downtown at the Colosseum, in October 1952. It returned on its second-run to Cape Town to play at the Capitol in Wynberg in August 1953 and the Alvin in Camps Bay in September 1953. It returned on its third run to the Roxy Biocafe downtown in September 1954 and was re-released at the Van Riebeeck in September 1960.

This chapter shows how South Africa's film circuit constantly supplied an endless run of Hollywood films, re-cycling American images and sounds throughout the whole of the Cape Peninsula. The circuit not only provided a wide-range of bioscopes for Capetonians, both white and coloured, to choose from close to their own neighborhoods, it provided almost all the same films to all theatres, regardless of race. Race and class decided which bioscopes received films from Hollywood first, but in Cape Town almost everyone eventually had a chance to view the same motion pictures

(notwithstanding those ruled inappropriate by the South African Board of Censors). Moreover, by belonging to this circuit which reached all the way to Hollywood and the west, both Cape Town's growing communities and South Africa as a whole imagined itself part of a larger, modern world.

### THE CIRCUIT AND THE GENRES OF FILMS IN CAPE TOWN

Because South African cinemas were segregated by race and class (like cinemas throughout the world in the 1940s, such as in Australia and in America), they fit into a hierarchical system which maximized the expensive films imported from Hollywood. Three tiers of cinemas allowed the Big Three to import new films only for the first-run cinemas and exhibit older pictures to audiences who did not have the funds to attend a first-run show, thus providing a larger profit with fewer films.

In other words, ACF, Fox and MGM did not need to import new films each year for all 500 South African cinemas. Rather, they needed enough new films to run along the first-run circuit, which usually translated into importing between 104 and 208 new films annually.<sup>2</sup> Because the major picture palaces of the first-run circuit—such as the Colosseum, the Plaza, the Alhambra and the Van Riebeeck in Cape Town—charged higher ticket prices, had more seats and garnered higher advertising rates, they could afford to keep a new film for two to three weeks. This meant that the picture palaces only

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<sup>2</sup> As Empire Films explained, the approximately 52 films it imported every year was too small to provide every cinema on the circuit with a new film. Rather, two to four times that amount would prove viable: "From this Company's point of view, if there were three theatres in a particular area requiring first release programmes only, we would not be able to supply as we would not have sufficient product." See Empire Films, "Reply to Board Of Trade and Industries Questionnaire," 15 February 1960, 11.

needed to import 26–32 films to fill a year’s worth of programmes. Since they had ample product for their screens, the European-only picture palaces did not need to schedule American B-grade westerns and adventures unless they were extremely popular. Instead, such shows filled up its Saturday morning programmes.<sup>3</sup>

With first choice of the newest films, the picture palaces usually premiered extremely popular romantic comedies and musicals. *Anchors Aweigh* (1945), for example, played to sold out audiences from December 1945 through January 1946 at the Plaza. *Going My Way* (1944), a musical with Bing Crosby, played for four straight weeks at the Colosseum in January and February 1946. *The Harvey Girls*, a musical with Judy Garland, packed the Plaza for two weeks in June (and returned to the Royal in September), and *The Green Years*, a 1946 sentimental Hollywood drama, played for 50 shows between August and September 1946, breaking the Plaza’s record for number of consecutive performances. It was revived at the Plaza for the holiday time in December 1954.<sup>4</sup>

The Non-European and suburban cinemas, however, because they were given older films that had already played in the first-run cinemas in Cape Town, or as Mr. Ted Clifton of International Films of Johannesburg said, films that “the major distributing

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<sup>3</sup> For example, in January 1954 *Shane*, a blockbuster Hollywood western starring Alan Ladd, Jack Palance and Van Heflin, played at the Colosseum for all shows to capacity houses.

<sup>4</sup> Based on a novel by Scottish author A.J. Cronin, *The Green Years* is about an orphaned Irish lad (Dean Stockwell and Tom Drake) and his experiences growing up with his mother’s family in Scotland. But it also has plenty of comic moments as he makes friends with his mischievous great-grandfather (Charles Coburn), who is an irascible teller of tall tales.

companies have already flogged in their own theatres,” needed to change the film program two to three times a week to keep the screen fresh. Moreover, since audiences in third-run cinemas paid a larger percentage of their salaries to see such films, they would not truck with repeats, as the owner of Avalon Cinemas stated in 1959:

It is a matter of experience that Non-European cinemas depend more on repeat performances of films than do European cinemas. The explanation is to be found in the fact that at most centres the Non-European cinema-going population is much less than the European cinema-going population, due partly to their lower income levels. It is seldom found that a programme runs in a Non-European cinema for more than three to four days a week.<sup>5</sup>

Therefore, most Non-European cinemas needed to procure at least 104 different films to fill up a years’ worth of programming, and often relied on older films that had played at the picture palaces a year previously, or cheaper American B-grade westerns and adventures.

The films as a whole, however, at the European-only picture palaces did not differ significantly from those which played at suburban and Non-European cinemas, except that they played there first and for a longer period of time. Differences depended upon the location of the cinema (urban or suburban), its clientele (European or Non-European, working class, middle class, or upper class), and whether the South African Board of Censors approved the film for a general audience. For the urban cinema goer of either race there was the opportunity to see the exact same films because the same titles at

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<sup>5</sup> *Cape Times*, 20 April 1959; Avalon Cinemas, S.A. (Pty) Limited to the Board of Trade and Industries, “Re: Investigation into Monopolistic Conditions in the Motion Picture Industry in Terms of the Regulation of Monopolistic Conditions Act, No. 24 of 1955, as Amended,” 20 October 1959, 8, Paragraph 16, Source RHN, Volume 180, Reference 2/101/9/2, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA.

European first-, second- and third-run cinemas eventually ended up at Non-European first-, second- and third-run cinemas.<sup>6</sup>

This runs contrary to the general notion that European theatres exclusively played dramas, musicals and romances while coloured cinemas only played westerns, thrillers, and horror films. Claims such as those by Sheila Patterson in her 1953 study on coloureds in Cape Town that “the types of films preferred by Coloured film-goers attest to their desire for escape: they like action and thrills (especially Tarzan), horrors, slap-stick, and horse-operas,” or the *Cape Times* report in May 1946 that Durban’s Europeans filmgoers “. . . like pictures with a cultural background best. Their next choice is musical films and family stories. Non-European film-goers like action films best but they are also cultivating a taste for historical pictures,” only describe a portion of Coloured bioscope experience. Dramas and musicals also played in District Six, Athlone, and Elsies River, and “action and thrills (especially Tarzan), horrors, slap-stick, and horse-operas” also

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<sup>6</sup> Rural areas were far more limited in their choice of films because there usually was only one mixed cinema that was at the mercy of the circuit’s transport system and the censor board. Any miscues on the circuit, such as if a previously exhibited film or a restricted film was delivered, limited the audience. Unlike in Cape Town or Johannesburg, in rural areas there were no other cinemas to attend, and it was often too expensive for the cinema to request another film. For example, in October 1959 the Apollo in Victoria West received *Man On The Prowl*, a film restricted by the Censor Board to Europeans only over the age of 16. With the large coloured community in Victoria West shut out, the Apollo received only a few shillings for the showing, not enough to cover the fixed rental fee of £7. 10 s. and the railage charge to the next town on the circuit (the Apollo had a five-year contract with ACF). Similar situations occurred when a repeat film ran through a one-cinema town. See Twentieth Century-Fox to the Board of Trade and Industries, “Supplementary Memorandum to the Board of Trade and Industries by the Twentieth Century-Fox Organisation of Southern Africa,” not dated (~September 1960), 26-28 and “Supplementary Memorandum to the Board of Trade and Industries by the Twentieth Century-Fox Organisation of Southern Africa, Annexure C.1, Apollo Theatre Cafe.”



played at European theatres, especially in suburban and third-run cinemas. This was because the distribution circuit rotated the same films through the same series of cinemas, white, coloured and mixed. Since almost all theatres relied on the Big Three for product, even the third-run coloured ‘bug houses’ and biocafes played films that had shown at the largest of the picture palaces, albeit years later.<sup>7</sup>

Thus there was a remarkable similarity in the dominant genres: the American musical, the American slapstick and romantic comedy, the American western, the American drama (or melodrama), and the American thriller. Graph 4 on page 121 below illustrates this point. The differences between the types of films shown at white and coloured cinemas were not terribly great. Since the circuit was based not only on race but on geography (with the downtown palaces receiving films first, and then the suburbs 3-6 months later), different genres made it through different neighborhoods at different times while the films remained predominantly the same.<sup>8</sup>

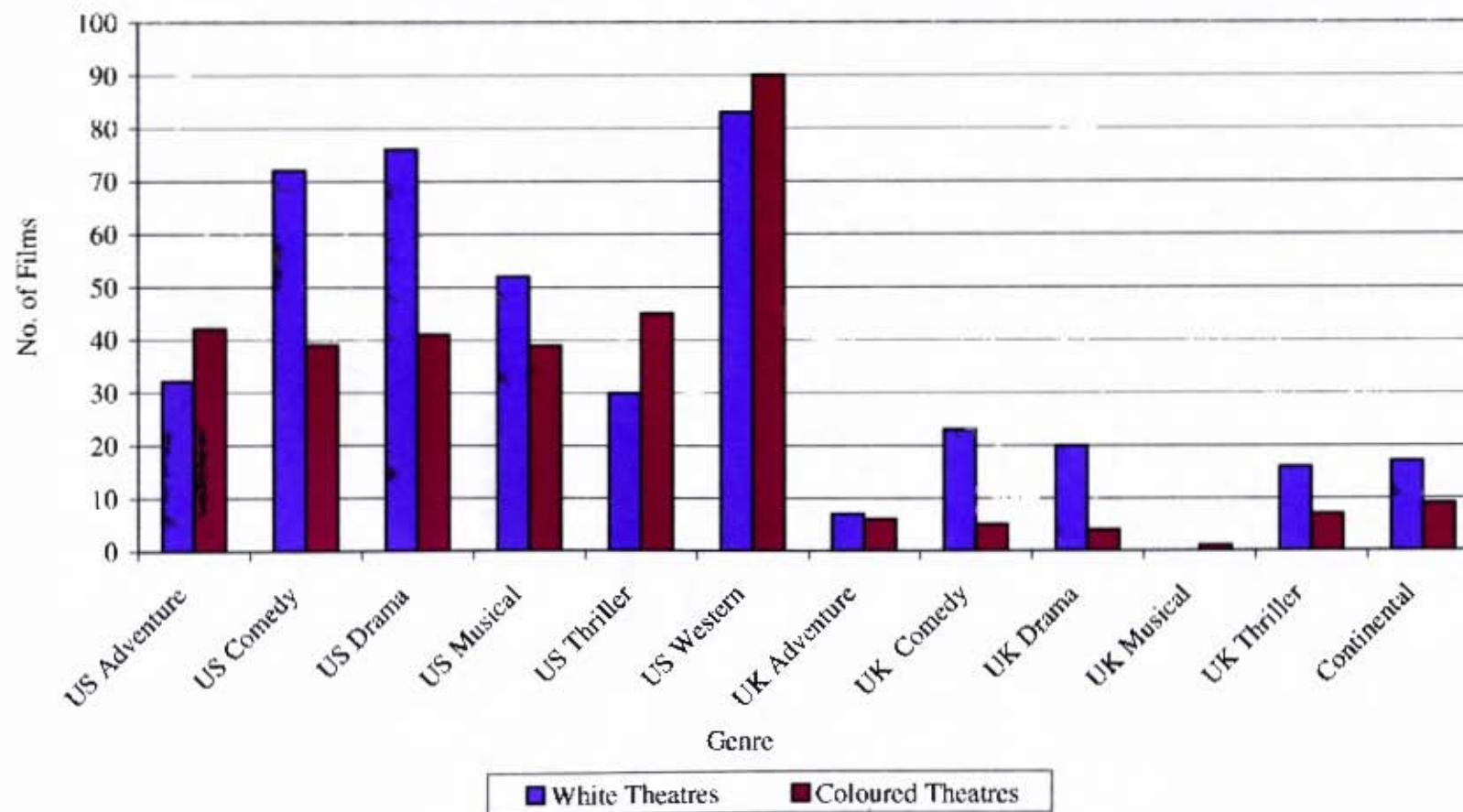
Second- and third-run cinemas—which included white suburban theatres, coloured cinemas, and mixed audience cinemas—played the same films as the urban picture palaces. For example, films such as *Anchors Aweigh*, *Going My Way*, and *The*

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<sup>7</sup> *Cape Times*, 14 May 1946; Patterson, *Color and Culture in South Africa*, 333.

<sup>8</sup> Graph 4, Survey of Monthly Films in Cape Town by the Author, Appendix. Due to the inadequate film listings in Cape Town’s newspapers, Graph 4 utilizes the information contained in Appendix I for the following cinemas in order to better compare film genres at white and coloured theatres: Colosseum: 1946, 1949, 1954, 1960; Star: 1946, 1949, 1954, 1960; Plaza: 1946, 1949, 1954; Avalon: 1946, 1949, 1954; Van Riebeeck: 1954, 1957, 1960; Athlone: 1946, 1949, 1954; Odeon: 1946, 1949, 1954; New Palace: 1946, 1949, 1954; Capitol: 1946, 1949, 1954, 1960; Gaiety: 1946, 1949, 1954, 1960; Scala: 1946, 1949, 1954, 1960; Orpheum: 1946, 1949, 1954, 1960; Alhambra: 1949, 1954; Oral: 1949, 1954; Lantern: 1960; Orange: 1954.

GRAPH 4: GENRES OF FILM, BY WHITE v. COLOURED THEATRES, 1946-1960



*Green Years* eventually played at the Non-European and suburban cinemas (if given an appropriate Certificate by the Censor Board), but often 12 to 24 months later. White cinemas did show more British films, and picture palaces were loathe to play a western on Saturday evening, but as a whole the same genres of films played at both European and Non-European cinemas. As Graph 2 illustrated on page 65, nearly twice as many American westerns (271 films) played in Cape Town than the entire number of British films combined (144 films).<sup>9</sup>

Moreover, the time of the show determined the genre as much as the racial category of the cinema. Contrary to popular belief, westerns and action-adventures played at large white European cinemas, but predominantly at the Saturday morning or matinee show, and often on its second-run through Cape Town. They then traveled to Non-European and suburban theatres for matinee and evening shows.<sup>10</sup>

For example, as the Appendix illustrates, Saturday morning shows at the Colosseum often ended up as the evening show at the Orpheum or Gaiety, two large Non-European cinemas in Claremont and Wynberg, respectively, on its second-run. *Elephant Boy*, a 1937 British adventure based on Rudyard Kipling's "Toomai, of the Elephants" (one of the few types of British films to play at Non-European cinemas), played the Saturday morning show at the Colosseum in January 1946, and seven months later was on the Saturday evening bill at the Gaiety on its second run through Cape

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<sup>9</sup> Westerns were a staple of Saturday morning shows downtown and evening programs at Non-European theatres and in the suburbs.

<sup>10</sup> Because of their cheaper cost, these matinees and morning shows, were often filled, as shown in the previous chapter, with more adults than children.

Town. Similarly, the westerns *Hidden Valley Outlaw* and *Bullets and Saddles* played the Colosseum's Saturday morning show in July and October, 1946, and then played at the Gaiety and Orpheum's Saturday evening show, respectively, in September and December 1946.

Sometimes Non-European cinemas received a film that had played the same morning at a nearby European cinema. For example, the 1939 western *Colorado Sunset* played at the Colosseum's Saturday morning show the first weekend in May 1946 only to end up on the Star's evening program that same evening. The 1946 western *The El Paso Kid* played the morning show at the Scala in Claremont on 5 March 1949, and then moved five blocks down the road to the Non-European Orpheum for the evening show. Similarly, the 1947 western *Driftwood* and the 1947 western *The Last of the Redmen* made the same maneuver in April and October 1949, respectively. The Non-European Gaiety and the European Scala in Wynberg also created similar programs, with the western moving from the morning show at the Scala to the matinee and evening show at the Gaiety.

Non-European cinemas often had to appeal to a wider range of tastes than European cinemas, from Indians and Xhosa to Muslims and Christians to the educated and hoodlums. The constant turnover of American films at Non-European cinemas often suited the wider range of tastes of their audience, as one coloured cinema owner pointed out to the *Cape Times* in 1958:

An important point is that many Coloured cinemas show a large number of minor films which are not shown in the main town and suburban 'single feature' cinemas, and in this way offer an extremely wide range of films in both quality and number. A Coloured Cinema must entertain a cross-section of its public, and

it would be wrong to assume that all banned films would interest the Non-European audience. . . . [I]n my opinion, there is ample opportunity of seeing many excellent and serious films at local Non-European cinemas.

As Graph 4 illustrates, Non-European cinemas consistently received a wide-range of film genres, including not only westerns and thrillers but also American comedies, dramas and musicals.<sup>11</sup>

The South African Board of Censors also played a role in the tastes of South African audiences by determining which films could play at the picture palaces but had to skip over the Non-European theatres and open-air shows in the locations. But Cape Town was not as affected by the Board's rulings as other major urban areas because the vast majority of films approved for a white audience were approved for a coloured audience. Predominantly the Board of Censors restricted films from being shown to 'natives' (these films were awarded either 'C' (no natives allowed) or 'D' (no children under 13 and no natives allowed) certificates), which did not affect the largely white and coloured cinema-going audience in Cape Town. Chart 4 on page 125 below lists the number of films banned, limited to 'Natives,' and approved for all audiences by the Censor Board between 1946 and 1952.<sup>12</sup>

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<sup>11</sup> *Cape Times*, 12 May 1958.

<sup>12</sup> *Cape Times*, 12 December 1952.

Chart 4  
Films Inspected, Rejected, or Otherwise Classified by South African Board of  
Censors, December 1952

Year	Films Inspected	Films Rejected	Not for Natives	General Exhibition
1945	1244	9	71	1064
1946	2377	18	206	2153
1947	3326	104	338	2884
1948	2749	9	223	2517
1949	2161	27	230	1904
1950	2723	16	239	2468
1951	2726	14	233	2479
1952 (June)	1257	13	90	1154
Totals	18563	210	1630	16623

By comparison, only 52 out of the 1,630 films exclusively banned to natives were also banned to all Non-Europeans. Cape Town's Non-European theatres occasionally did not rent a film that was given a 'C' certificate by the Censor Board because it meant they would lose the business of the Langa, Windermere, Elsie's River and Nyanga residents. However, more popular Non-European theatres, such as the Avalon, Star, Orpheum and New Palace, if they were assured of a large crowd for a Friday and Saturday night, would take a 'C' certificate film. For example, in January and March 1946, the Star showed two 'C' certificate thrillers—*My Name is Julia Ross*, a 1945 thriller from Columbia Pictures about an unsuspecting young woman who answers newspaper ad for a job and winds up the prisoner of a crazy family, and the *Secret of the Whistler*, a 1946 American thriller starring Richard Dix as an insane artist whose second wife suspects him of having killed

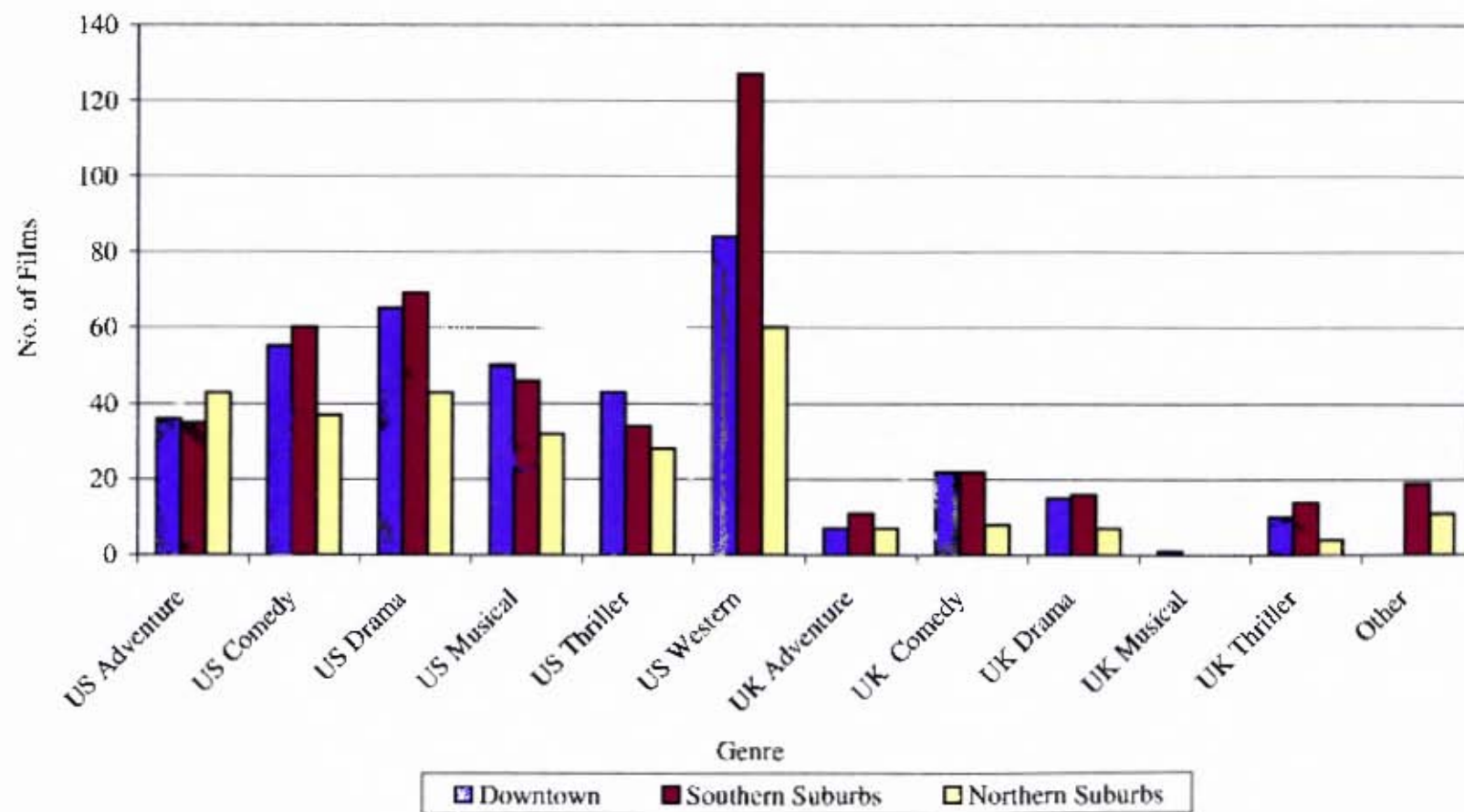
her predecessor and who fears she's his next victim. Smaller Non-European theatres in Cape Town could not risk the revenue loss of exhibiting a 'C' certificate film, but they did not feel the same pressure to reject a 'C' film as did cinemas located in cities with a large black population, such as Johannesburg and Durban, and cinemas in remote rural areas that served a mixed audience of whites and blacks.<sup>13</sup>

As for film genre by geographic location, Graph 5 on page 129 illustrates that the circuit delivered similar genres to downtown, Southern and Northern Suburbs. The Northern Suburbs lagged behind the other areas because they did not benefit from the cinema construction boom until their residential areas started filling up in the late 1940s through the 1950s, but their cinemas contained similar ratios both of genres and of American to British films. Due to its large Afrikaner population, the Northern Suburbs cinemas tended to play the few Afrikaans comedies that were released in the mid to late 1950s more than the downtown or the Southern Suburbs cinemas (as represented by the

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<sup>13</sup> South African Board of Censors, Film Registers, Books 5-10, 1 October 1945–30 June 1952, Publications Control Board, Cape Town. While P.F. Kincaid, chairman of the Board of Censors, stated that the majority of films banned to natives had scenes depicting criminal activity, a large number of the above 'C' certificates in Chart 3 were for musicals. This partly explains the difference between the number of musicals at European and Non-European cinemas during this time period in Graph 4. Musical, especially those made by MGM, attracted large audiences to both white and coloured cinemas, but an inordinate number of musicals were given 'C' certificates by the Censor Board. For example, in the two years between 1946 and 1947 MGM's *The Harvey Girls*, *Easter Parade*, *Easy to Wed*, *Lady in the Lake*, *The Other Love*, *Song of the Thin Man*, *Summer Holiday*, *This Time for Keeps*, *Desire Me*, and *Kid from Brooklyn* were all banned to 'natives', limiting their profitability to Non-European cinema owners. See *Cape Times*, 12 December 1952; South African Board of Censors, Film Registers, Books 6-7, 16 September 1946–5 May 1949, Publications Control Board, Cape Town.

GRAPH 5: TOTAL NUMBER OF FILMS BY NEIGHBORHOOD AND BY GENRE, 1946-1960





category 'Other' on Graph 5), but this occurred only once or twice a year during this period.

#### DIFFERENCES WITHIN WHITE CINEMAS AND WITHIN COLOURED CINEMAS

However, while both whites and coloureds throughout downtown, the Northern and Southern Suburbs were eventually given the same opportunities to see the same films, there were differences in the films offered within white and coloured cinemas. As pointed out in the last chapter, cinemas were classified, along with their race, according to their respectability. For example, the Avalon and Colosseum cost more money to attend than the Star, New Globe, Rio and Bijou because not only did they pay more money for the upkeep of their theatre but they paid higher prices to receive first-run films.

For cinema owners, it was largely a business decision as to what type of films they wanted to receive. Usually, an exhibitor's contract stated that the distributor received a flat fee for the film rental on Monday–Thursday nights, and a percentage of the receipts for showings on Friday and Saturday evenings. The percentage rate was usually 40% of the total receipts up to an agreed total (such as £75), and 50% of all receipts above that. Older, third-run films were distributed strictly along a fixed-fee basis. Thus luxury theatres, while concerned with 'full houses', were often as concerned with the experience of attending the cinema (because such a large percentage of receipts went back to the distributor), where the patron would possibly buy refreshments from the theatre's snack bar and where advertisers would pay higher rates because they knew they

were reaching a wealthier clientele.<sup>14</sup>

The picture palaces in Cape Town specialised in presenting such ‘performances,’ and since they were exhibiting the most recent, and most expensive, films, they charged the highest prices for tickets. Attempting to attract suburban cinema goers, the picture palaces highlighted the luxury and modernity of their cinemas. From the film itself to the cinema architecture, these ‘palaces’, often termed ‘atmospherics,’ enhanced the other-worldly quality and spectacle of attending a Judy Garland musical, a Bob Hope comedy, a Tyrone Power drama, or a hard-boiled Humphrey Bogart detective, as Thelma Gutsche described in her history of South African cinema:

these palatial cinemas endowed the showing of films with a wonder surpassing any they had previously possessed. . . . (audiences) walked on thick-piled carpets, they sat in richly-upholstered arm-chairs, they beheld luxuriant and colourful decorations and they reclined at ease to regard not only the screen but Twinkling stars in the sky-ceiling and clouds (and sometimes aeroplanes) rolling majestically by. Furthermore [sic] they were ushered to their seats by a small army of svelte maidens dressed in buckled shoes, silk stockings, tight satin knee-breeches and brightly coloured monkey-jackets.<sup>15</sup>

These cinemas stressed an ‘evening-on-the-town’ approach, which included a bioscope ‘performance’ followed by dining and dancing at one of the several restaurants and clubs

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<sup>14</sup> Twentieth Century-Fox to the Board of Trade and Industries, “Supplementary Memorandum to the Board of Trade and Industries by the Twentieth Century-Fox Organisation of Southern Africa,” not dated (~ September 1960), 9-10. ACF as a distributor usually had to pay 50 - 75% of its admission receipts to Hollywood production companies for the latest extravaganzas (such as *The Ten Commandments* and *The Bridge Over the River Kwai*, though most films usually cost a far more affordable fixed fee.

<sup>15</sup> Gutsche, 221.

in downtown Cape Town.<sup>16</sup>

Prospective cinema owners had to be acutely aware of where their cinema would fit in the hierarchy of the first-run, second-run and third-run circuits, and where they were going to procure their films from, as Empire Films pointed out in 1960:

An exhibitor who has invested a large amount of capital in establishing a modern, up to date and well-equipped theatre endeavors to obtain a fair return on his capital investment by ensuring that the product which he screens is first run. In practically every case the problem of first, second and third, etc. 'runs' is solved by exhibitors themselves who are subject to the ordinary economic principles of supply and demand. Any exhibitor who is foolish enough to invest capital in a cinema in an area which is already equipped with cinemas screening all distributors' product as first run, must of necessity accept second run, and it is no use complaining afterwards that he cannot obtain first run product.<sup>17</sup>

For example, the Alvin Theatre in Camps Bay, when it opened in June 1950, attempted to provide its audience with the latest Hollywood releases. Since the Big Three already had expensively built, first-run picture palaces in the Colosseum, Plaza, Alhambra, and Odeon, they were not interested in providing the 500-seat Alvin with first-run product.

The Alvin contracted for first release films with United Artists, and opened to a capacity audience with the American comedy *It Happened on Fifth Avenue*, starring Don Defoe, Charles Ruggles and Ann Harding, which had run for sixteen weeks in Johannesburg. But with its small seating capacity and distant location for most of Cape

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<sup>16</sup> For example, the Carlton Hotel Bar, Hildebrands Restaurant, and the Waldorf Restaurant on St. George's Road between Hout and Southmarket Street were all located near Cape Town's picture palaces. The Colosseum advertised the ease of driving a car to the cinema, with the Delmonico Palm Court & Restaurant, a well-established restaurant where local bands and performers entertained diners and after-theatre patrons, next door. For ice cream and dessert, the Apollo Milk Bar was located down the block on Riebeeck Street.

<sup>17</sup> Empire Films to the Board of Trade and Industries, "Reply to Board Of Trade and Industries Questionnaire," 15 February 1960, 12.

Town's moviegoers, the Alvin quickly found that it could not pay for first-run films. Instead, they switched to older second- and third-run films, as Chart 5, a monthly summary of the Alvin's shows for the first Saturday of each month in 1950, shows below.

Chart 5  
Films at Alvin Theatre, Camps Bay, First Saturday of the Month, June–December 1950

June	July	August	Sept	October	Nov	Dec
<i>It Happened on Fifth Avenue</i> 1947 Comedy USA Monogram Bum takes over elegant New York City mansion and invites hordes of friends over Don Defore, Charles Ruggles	<i>Red River</i> 1948 Western USA United Artists Young cowhand (Clift) rebels against tyrannical cattle driver (Wayne), who seeks revenge John Wayne, Montgomery Clift, Joanne Dru	<i>The Big Wheel</i> 1949 Drama USA United Artists Race-car driver determined to follow in dad's footsteps despite dad's death on track Mickey Rooney, Thomas Mitchell <i>No One Under 13</i>	<i>Johhny Holiday</i> 1949 Thriller USA United Artists Young delinquent torn between friends from his past and those trying to help him at a reform farm William Bendix Allen Martin	<i>Carnegie Hall</i> 1947 Musical USA United Artists Story about pushy mom and pianist son, with classical concert performances from Artur Schnabel, Jascha Heifetz, and popular tunes from Harry James and Vaughn Moore	<i>Foreign Correspondent</i> 1940 Thriller USA United Artists Young American newspaperman (McCrea) is involved in international intrigue in London just before WW2 in Hitchcock thriller Joel McCrea, Laraine Day	<i>Trade Winds</i> 1938 Comedy USA Walter Wanger Prod Co Detective (March) follows murder-suspect (Bennett) around the world chase, then they fall in love Fredric March, Joan Bennett

All of the above films were Hollywood releases, and were either action-adventures,

thrillers, comedies or musicals. But rarely were the Alvin's films less than three years old, and rarely did they premiere a new film. By 1952, the Alvin contracted with ACF for their supply of films, and served as a second- and third-run exhibitor of re-cycled American images.<sup>18</sup>

Since first-runs films were the most expensive for an exhibitor to rent from the circuit, often smaller, older or less luxuriously appointed cinemas—usually either in the suburbs or Non-European theatres—felt it was better business for them to rent the second or third offering of a film because it came at a cheaper price. For coloured cinema owners these films still garnered a large audience because many coloured Capetonians could not afford to see such a film at a luxury Non-European cinema such as the Avalon. ACF catered to such bioscopes by offering either third-run films or cheap B-grade westerns and adventure films. Leon Goldstein, General Manager of ACF, reminded ACF's Cape Town branch in 1948 that they should not to overlook the “action and sensational type of film” exhibited at the Star and National in District Six because ACF was providing special films for such cinemas:

Special arrangements have been made to provide the type of entertainment these situations require. Among the many Westerns to be released by us soon will be colour productions featuring such popular artists as Gene Autry, Roy Rogers, etc., etc.<sup>19</sup>

The larger, louder crowd at such cinemas was not due to the nature of the

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<sup>18</sup> *The Big Wheel* was an exception. It opened at the Alvin, and then went on the United Artists circuit without playing at any other Cape Town cinemas. The Alvin also held Saturday matinees which usually included a B-grade western or adventure serial, such as *Don Winslow of the Coast Guards*, an American serial released by Universal Pictures whose Chapter 3 played at the Alvin on September 2, 1950.

<sup>19</sup> *Action!*, May 1948, 18.

audience. Charging lower ticket prices, cinemas such as the Star, National, Rio, and West End attempted to pack as many people as possible to exceed the fixed fee that they had to pay to the distributor. The atmosphere often became chaotic in the rush for tickets to a popular film, as Mrs. Lady Farieda described:

People would rush to get tickets, now they are standing in a queue, first there was one queue and all of a sudden its more than one queue and by the times those gates opened the people started climbing over the other gate, just to get there in time you know, and they would open the gate slowly and they can't hold the gate because now they are all pushing because if they don't get a ticket now.<sup>20</sup>

In order to make sure they got tickets, some individuals were vaulted up and over the disorganized queue, sometimes physically climbing on top of peoples' heads in order to be the first to buy seats. These seats were not only for friends and family. Enterprising individuals knew that popular motion pictures could be exploited for their own gain, and set up a scheme of re-selling tickets at a higher rate.<sup>21</sup>

Occasionally these bioscopes packed so many people for their performances that they either became fire hazards or burned down, like the Astra in Elsies River and the United and Star in District Six. When the Astra burnt down on 17 April 1949, questions of public safety were raised about the overcrowded and ill-prepared buildings. A correspondent to the *Cape Times* noted that

[T]here are instances of seats being placed in the aisles on busy nights, so that all available space is turned into hard cash, regardless of the owner's obligations to

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<sup>20</sup> Jeppie, 113.

<sup>21</sup> Edward Matthews, interview by author, 11 June 1998, tape recording, Mitchell's Plain, Cape Town.

safeguard the safety of the audiences.<sup>22</sup>

Luxury cinemas were better designed and prepared for safety hazards. The Plaza in downtown Cape Town, built in the early 1930s, claimed it could clear out the auditorium in four minutes, like it had to do in February 1950 when a 'fire' cry caused by a neighboring building burning oil led to a large number of patrons evacuating the theatre in a rush.<sup>23</sup>

The chaotic, unsupervised nature of certain bioscopes became hangouts and territorial space for Cape Town's gangs. The circuit, in turn, provided exciting American action and adventure films for gangsters to catch two or three times at various cinemas throughout the Peninsula. Some gangs even looked to their favourite films for names. For example, District Six's Stalag Kids, who customarily sat near the entrance of the Star Bioscope in District Six, got their name from *Stalag 17*, Paramount's 1953 dramatic thriller about American servicemen in a Nazi prisoner of war camp. The film first opened at the Colosseum in Cape Town. In March 1954 *Stalag 17* returned for its second run in Cape Town, opening up at the Alhambra before moving on to the nicer suburban cinemas such as the Capitol in Wynberg. Six months later, the film returned to Cape Town to play the smaller white cinemas and Non-European theatres, appearing at the Gaiety in Wynberg in November and the Orange in Brooklyn in December 1954.

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<sup>22</sup> *Cape Times*, 18 April 1949. Because of the lack of exits and fire equipment at the Astra, the Goodwood Council passed new regulations for greater security in public buildings, especially cinemas. The Town Engineer of Goodwood, Mr. L. Hersch, said the Council would enforce the regulations on spacing of seats, the number of exits, width of aisles, and isolation of the operating box.

<sup>23</sup> *Cape Times*, 6 February 1950.

Other Cape Town gangs who took their names from the cinema included the Casbah Kids, named after the 1948 American adventure film *Casbah* (the Gaiety placed a large banner over its entrance announcing the film's arrival in 1948, as shown in the next chapter), and the Avalon Rangers, who combined the name of the local luxury cinema with the heroes of many a Saturday matinee—PRC's Texas Rangers, whose B-grade westerns were staples at the Star. Cape Town's *Sun* newspaper reported on another gang with an American film name in January 1944:

The exhibition of crime films was cited as a cause for gangsterism in Cape Town by a Commission investigating skollies in the city. The Commission claimed that a gang named after a movie the 'Clawed Hand' operated in the city. Consequently, at least one newspaper called for stricter censorship of films shown locally.<sup>24</sup>

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<sup>24</sup> Jeppie, 125; *Sun*, 28 January 1944; *Sun*, 12 December 1947; *Sun*, 2 January 1948. The raucousness of the audience occasionally resulted in criticisms from 'serious' cinephiles such as 'Theatre-goer,' who complained to the coloured newspaper *Sun* on 12 December 1947 that

[M]any a good show has been completely ruined by some people sitting behind me, giving a running commentary of the play. If they know all about it, why don't they stay at home. Then, again, there is that infernal crackling of monkey-nuts. If they must eat nuts, why don't they buy shelled nuts?

It might be a good idea for bioscope managers to treat these inconveniences seriously or else they may find their attendances dropping or a still more serious effect - the class of their audiences deteriorating.

Similarly, a couple of weeks later 'Fred February' also wrote to the *Sun* to complain about audience behaviour:

Being in the habit of visiting our local picture theatres often, I cannot help noticing the manner in which some of our 'grown-ups' carry on. I refer mostly to the talking aloud and passing comments on the players, besides reading aloud the sub-titles, all of which is an annoyance to the person seated next to or opposite the offenders. Another very bad habit I have noticed lately is the sympathy and advice given out to players by some persons. Should this note catch the eye of guilty 'bioscopites' I trust they will take these few lines in the spirit in which they are written, and after all, it is for the comfort of all. Some ladies again, bring their babies to see the show in the evening which I think is very bad form, and surely at that time their place is not the bioscope. I think it would be a good thing, if operators before starting would throw an announcement on the



But the beauty of the circuit was that it allowed patrons to stay in their residential area and watch the same films everyone else watched. There were enough first-, second- and third-run cinemas throughout Cape Town—58 in total by 1960—to show all the films received from Hollywood, often two to three times. If a patron missed a showing when the film first opened, or did not have the funds to travel to see it, it was guaranteed to return to Cape Town in the foreseeable future. As Allan Gordon said of growing up in Salt River, he did not have to travel into Cape Town to see a film because he knew it would eventually show up at the cinemas near him. However, the circuit also guaranteed the cinephile extra opportunities to see a beloved film. For jazz musicians such as Peter Tsitsila and Stanley Qabazi, the circuit allowed them to follow a film with popular tunes and better pick up the songs at repeat performances.<sup>25</sup>

Thus the circuit divided cinemas within European and Non-European sections of Cape Town into first, second and third tiers. The Star and Avalon's film listings in the Appendix (pages 219-226) clearly show the difference in the genre and age of each theatre's programmes. Almost all of the films for both theatres were American, but the majority of the Avalon's films were rarely more than two years older than their Hollywood release date, whereas films at the Star were at least two years older. Moreover, the Avalon exhibited mainly dramas, comedies and musicals while the Star

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screen asking patrons to refrain from the above objectionable habit.

<sup>25</sup> Allan Gordon, interview by author, 18 August 1998, tape recording, Maitland, Cape Town; Stanley Qabazi, interview by author, 23 November 1998, tape recording, Guguletu, Cape Town; Peter Tsitsila, interview by author, 25 October 1998, tape recording, Langa, Cape Town; Nasson, 290. According to interviews in the Western Cape Oral History project, most people went to the cinema close to where they lived unless it was a tremendously popular show.

played B-grade westerns and thrillers almost exclusively (notice the lack of recognizable Hollywood stars, besides Roy Rogers and Gene Autry, at the Star). This is because the Avalon, with its more luxurious surroundings, paid more (as well as charged more) for second-run films while the Star relied on older, third-run films and cheap B-grade films. Similarly, the European-only Grand in Maitland (See Appendix, pages 253–267) received older, lesser star-quality films than its European counterpart in Sea Point, the Odeon (Appendix, pages 228–246), or even its Non-European counterparts in Salt River and Athlone, the New Palace (Appendix, pages 255–262) and the Athlone (Appendix, pages 254–261).

Therefore, as the *Cape Standard*'s columnist 'From My Tower' wrote on 23 May 1946 in response to the *Cape Argus*, an inherent desire for only action films did not exist in coloureds and natives, nor did whites only enjoy 'cultured' dramas and recoil at westerns or thrillers:

Thus writes a representative of a Cape Town daily: 'Generally speaking, Cape Town cinema goers (Europeans) are attracted more by the names of the principal actors and actresses rather than the title of the film. On the other hand, the Coloured people have a decided preference for "love dramas" and "Westerns." Roy Rogers and his horse Trigger are always assured of a rousing welcome.' What an erroneous opinion of the mentality of the Coloureds!<sup>26</sup>

Rather, the circuit guaranteed that the same films played at both European and Non-European cinemas, the only difference being that class and race decided which cinemas would receive films first. The coloured cinema goer had as much opportunity to see Betty Grable, Elizabeth Taylor, Spencer Tracy, and Cary Grant at the Avalon, Athlone or Salt River as the white cinema goer did at the Colosseum, Plaza or Van Riebeeck. The circuit

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<sup>26</sup> *Cape Standard*, 23 May 1946.

Peninsula from the 1930s through the 1950s.

## THE CINEMA AND SOUTH AFRICA AS A MODERN, WESTERN NATION

For Cape Town's downtown and suburban communities, becoming part of the film circuit by constructing a bioscope was an important event in the 1930s, 1940s and 1950s. Cinema openings, along with premieres of South African-produced films, were major social events, attended by Members of Parliament, the Administrator of the Cape, the Governor-General and sometimes even the Prime Minister.<sup>27</sup> The gigantic picture palaces in the centre of Cape Town, Johannesburg, and Durban were praised for their modernity, and were interpreted as putting South Africa alongside other Western nations in its development. For the growing Northern and Southern Suburbs of Cape Town a new cinema announced that it had turned from a rural area into a vital part of a larger metropolis. The most modern technological advancements were hailed, and comparisons were made to the greatest of American cinemas.

But while they used American technology, and were based on American designs, South Africa's cinemas were embraced as 'South African,' from the names to the paintings on the wall. Often the only acknowledgment to America was in the technological advance of the South African construction, and the films upon the screen. Instead, the cinemas built during the South Africa cinema construction boom of the

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<sup>27</sup> For example, for the Grand Premiere of the Afrikaans drama *Geboortegrond* (*Soil of My Birth*) in November 1946 at the Alhambra, the Governor General Van Zyl and his wife opened the show. Major world-release films also attracted the attendance of South Africa's highest officials. For example, in June 1948 Prime Minister Jan Smuts attended the American film/documentary *Atomic Physics* at the Colosseum, a Cold War film about the power of nuclear weapons.

1930s emphasised a 'worldly' connection, connecting South Africans, along with the films on the screen, to a larger world. For example, the Alhambra in Cape Town, built in 1929, was based on the theatres pioneered by American cinema theatre architect John Eberson. The design had been used before throughout America, from New York to Sante Fe, New Mexico. However, the exterior of the cinema had little that was overtly American. Rather, the Moorish-facade, stage balcony, elaborate proscenium arch and twinkling stars painted on the ceiling which dazzled Capetonians were much more 'other-worldly' than 'American,' and served as an arresting contrast to the Victorian style of downtown Cape Town.

Nearly a decade later, when the Colosseum, African Consolidated Theatres' flagship cinema in Cape Town, opened on Valentine's Day, 14 February 1938, it was seen as the cutting edge cinema in South Africa. According to its South African architect, William H. Grant, Esq, MIA, the construction of the Colosseum represented South Africa's "creation of a modern Super Cinema," on par with those in the West.<sup>28</sup> Its designs were American art-deco, its accouterments and facilities touted as the most advanced possible for the fast new lifestyle of Capetonians. The name itself—The Colosseum— was hardly American, and its construction illustrated South Africa's advancement in the modern Western world, as I.W. Schlesinger himself said at its grand opening:

As the years have passed, many improvements have been introduced into the moving picture business: greater comfort and convenience have been made possible and even architecture itself has undergone a complete transformation to

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<sup>28</sup> African Consolidated Films, "The Colosseum souvenir opening night programme," 14 February 1938, 9, South African Library, Cape Town.

suit those modern ideas which, today, are so prevalent. So we are continually trying to give you theatres which will compare more than favourably with any you may see in other countries.<sup>29</sup>

Moreover, Schlesinger stressed that a cinema such as the Colosseum connected South Africans to a larger world:

I like to think that to those who, for one reason or another, have had to forego the pleasures of travel, we have been able to bring the world, its peoples and its customs, almost to their very doors.<sup>30</sup>

Similarly, the Administrator of the Cape Province, the Honorable J.H. Conradie, stressed that

[T]he modern cinema is of tremendous importance from an educational point of view, for though camera-magic we are able to view the events of historic significance in other countries and are brought into close contact with the life and customs of people in other parts of the world. Current events are so faithfully reproduced, both in picture and sound, that we are able to participate in them in a very real sense, while the scenic beauties of other lands, captured by the ubiquitous eye of the movie-camera, are brought, as it were, to our very doors.<sup>31</sup>

Technologically, the architect Grant stressed the impressive nature of South Africa's achievement, from its contemporary architecture to the 1,720,960 ordinary bricks, 500 steel window frames, and 17,000 tons of concrete used:

The countless details which have to be considered, in addition to the broad outlines of the building as a whole, would daunt any but those whose training has fitted them to cope with so gigantic an undertaking.<sup>32</sup>

However, in spite of the praise for South African achievements, a Hollywood film, *The*

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<sup>29</sup> Ibid, 3.

<sup>30</sup> Ibid, 3.

<sup>31</sup> Ibid, 5.

<sup>32</sup> Ibid, 9.

*Life of Emile Zola*, Warner Brothers 1938 Oscar winner for Best Picture which put American accents and faces on the biography of the French writer, was the first film shown at the Colosseum.

The use of American technology and design, seen as the most sophisticated in the world, provided testimony to South Africa's advancement. For example, when the Gem opened in Woodstock in July 1951, its modern conveniences were exalted. Mr. Charles Barnett, MPC, stressed its modernity, with air conditioning, concealed lighting and, as the *Cape Times* reported, sound equipment that was "the most modern machinery that the United States could supply."<sup>33</sup> The Gem included a milk-bar and tea-room "designed in modern style" which were placed just inside a large foyer, and included a private car park for more than 50 cars. The images on the screen were peculiarly American, though—Universal's *Abbott and Costello Meet the Invisible Man* opened the Gem.<sup>34</sup>

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<sup>33</sup> *Cape Times*, 4 July 1951.

<sup>34</sup> *Cape Times*, 2 July 1951. Similar praises greeted every new cinema, and every new plan for a cinema. For example, in 1949, Empire Films planned to erect an 1,100-seat cinema on the foreshore. According to its owner, William Boxer, the bioscope was planned along the latest American cinema developments (although this cinema was never built because Boxer soon consolidated into ACF:

Seating and lighting would both be patterned on new American developments. When late-comers wished to pass along a row of seats, the occupants, by straightening up, would slide the seats back three inches, giving ample room to pass.

In June 1954 MGM revamped its first-run cinema in Cape Town - the Plaza - and used Radio City Music Hall in New York as its model. For example, according to Mike Davis, head of MGM in South Africa, the Plaza would be equipped not only with an extra wide screen in order to introduce cinema-scope but also "a sound apparatus on the same lines as that used in Radio City, New York, as soon as possible." The screen, 30 feet 10 inches high and 47 feet wide, was claimed to be the largest screen in the Western Cape and cost over £3,000. When Fox opened South Africa's largest drive-in theatre to date in Goodwood in 1959, the *Cape Times* reported that it was "modelled on the lines of the finest and most advanced drive-ins in the United States," boasting sound equipment

While the designs and technology were American, the names and art-work were certainly not (the Alabama in the Bo-Kaap, which had its own unique Cape Town history, and the Dixie in Bellville, were the only exceptions). In her work on the Australian cinema, Diane Collins pointed out that

[T]he names chosen for Australia's picture palaces evoked images of strength, respectability, community pride and, at times, patriotic feeling. The Prince Edward was the title of Australia's first real picture palace, while most of the late 1920s luxury cinemas were christened Capitol, Regent or State. It is surely no accident that none of the major palaces had explicitly American names.<sup>35</sup>

Similarly, names of South African cinemas built in the 1930s tended to be either of British or 'otherworldly' origin, such as the Empire, Savoy, Ritz, His Majesty's Theatre, the Royal, the West End, the Majestic, the Palladium, the Star, the Avalon and the British itself.

Moreover, in the 1940s and 1950s, cinemas began to become uniquely South African on their exterior. The Alabama opened in the Bo-Kaap on 26 September 1949. Although named after an American state, and run on American technology, from the air-conditioning to the latest sound-projection systems, the Alabama was grounded in Cape Town history. The name 'Alabama' played on the story about an American Confederate warship's—the Alabama—journey to the Cape in the 1860s. The theatre's opening film was the Afrikaans musical comedy *Kom Saam Vanaand*, in which Afrikaans comedian

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specially ordered from the United States and a catering service "on similar lines to those in the bigger drive-ins on the Pacific coast." See *Cape Times*, 17 November 1949; *Cape Times*, 5 July 1954; *Cape Times*, 28 September 1954; *Cape Times*, 13 April 1959; *Cape Times*, 5 December 1957.

<sup>35</sup> Diane Collins, *Hollywood Downunder: Australians at the Movies: 1896 to the Present Day* (North Ryde: Angus & Robertson, 1987), 119.

Al Debbo sung the Afrikaans song (liedjie) “Daar Kom die Alabama.” Moreover, the Alabama’s architecture was peculiarly South African, housed in the restored Wicht Zaal building (foundation stone laid in 1889), formerly a Dutch Reformed Church hall and a centre of cultural activities.<sup>36</sup>

In 1952, fourteen years after the opening of the Colosseum and 23 years after the Alhambra, ACT opened its newest cinema in the Central Business District of Cape Town. Like its predecessors, it reflected South Africa’s ‘modernity.’ The new cinema’s architecture was contemporary American, with simple lines curving around a street corner block. The air-conditioning and sound system were American (the projectors were British, though), incorporating sound plugs in selected seats in which earphones with adjustable volume controls to help the hard of hearing. Its plush seats of velvet-covered air-sponge rubber, its stalls, and its loges were American-inspired (though the carpets were high-pile imported from England). It also included a cosmetic and powder room. When demolition work began in May 1950, Jack Stodel, ACT’s Cape Town manager, proclaimed:

The cinema will be the last word in luxury. The very elaborate entrance was created by our architect, Mr. W.H. Grant, to conform with the corner-entrance cinema schemes in New York.<sup>37</sup>

The total estimated costs were over £250,000.

Moreover, its name was South African and reflected a move to identifying South Africa not only with the West but with its own history: the Van Riebeeck. Located at the

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<sup>36</sup> *Cape Times*, 17 September 1949.

<sup>37</sup> Grant also designed the Colosseum in 1938, and would design the Lantern in Parow in 1957.



corner of Long and Riebeeck Streets, two blocks away from the Alhambra, Plaza and Colosseum, the Van Riebeeck, complete with modern stylings and paintings of Jan van Riebeeck, incorporated South African history into the walls of the cinema. The Mayor of Cape Town, Mr. F. Sonnenberg, introduced the new super-cinema as a particularly South African achievement:

This theatre has a distinctly South African flavour, which is a happy contrast to the Alhambras, Colosseums, Plazas and Waldorf-Astorias which, without wishing to be offensive, might be considered *uitlanders*.<sup>38</sup>

Politicians were quick to point out that such investment showed faith in the modernization of South Africa. As Sonnenberg put it, ACT and John Schlesinger had demonstrated a “faith in the development and future of this country in general and Cape Town in particular.”<sup>39</sup> But when it opened on October 3, 1952, with Mrs. L.A. Lawrence of Gardens its first customer, after having waited from 6 am on the previous Wednesday to buy her ticket, the Van Riebeeck screened the American musical, *With a Song in My Heart*, and filled its foyer with congratulatory telegrams from well-known American film stars. Credit for the building of the cinema went to South Africa, but the images and sounds on the screen, as well as the photos in the foyers, glossy magazines, and Saturday newspapers, were all American.<sup>40</sup>

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<sup>38</sup> *Cape Times*, 4 October 1952.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid. Similarly, the Princess Theatre in Retreat, a Non-European luxury cinema that had 1,250 padded seats, a cinemascope screen, and air-conditioning, was opened by the Mayor of Cape Town, Mr. Wolmarrans, on Monday September 9, 1957. The theatre was also equipped with special parking facilities. The first of its kind in Retreat, the Princess cost £50,000. Although equipped with the most modern devices from America, and played mostly American films, the foyer was decorated with 15 murals of local Cape

To promote South Africa's advancement as a modern, Western nation, and its growing number of luxury bioscopes, African Consolidated Films (through its production arm, African Film Productions) produced a weekly newsreel entitled *The African Mirror*. *The African Mirror* concentrated not only on particularly South African topics, but on topics that stressed South Africa's development as a member of technologically advanced Western nations, such as hospital openings, business successes and industrial advancements. For example, episode 525 (20 July 1949) reported on manganese mining in the Northern Cape, discussing some of the uses for the versatile metal that was in high demand overseas. Episode 607 (14 February 1951) heralded the \$50 million loan from the International Bank of Reconstruction and Development (World Bank), showing Ambassador to the United States G.F. Joostes signing the paperwork. South African sporting events, particularly boxing, rugby and cricket, were another consistent feature, but so were visits by foreigners and stories on immigrants to South Africa, confirming South Africa as a growing international destination. On 23 July 1951, ACF introduced its own Afrikaans-language newsreel entitled *Ons Nuus*. About 1/3 shorter in length than *The African Mirror*, *Ons Nuus* contained similar topics of South African uplift, sports and personalities.<sup>41</sup>

In Cape Town's suburbs, constructing a major cinema, like a shopping centre, represented that the community had established itself as significant part of urban,

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Town scenes by Mr. H. C. Jordaan, a house painter from Athlone.

<sup>41</sup> *Contents of the African Mirror*, Volumes 13-14, 1948-1954, National Film Archives of South Africa, Pretoria. A typical *African Mirror* averaged 800 feet in length (a little under 10 minutes) and was divided into between six to eight segments. ACF employed four camera people throughout South Africa to create each week's episode.

modernizing Cape Town. For example, on 23 December 1959 the 900-seat Pinewood Theatre in Pinelands, designed by Hillel Turok and Carl Sauerman, was completed as part of a low-level complex that included 28 apartment flats at Howard Square, Forest Drive, Pinelands. A restaurant was built into the foyer where meals and light refreshments were served at all times, and the two-level foyer was built with an enormous picture window designed for dances and receptions. The stage was big enough for theatrical performances, and a special sound-proof 'cry-room' was included for mothers to take their children but still enjoy the programme. The *Cape Times* opined that having a cinema like the Pinewood showed that Pinelands had made a rapid transformation from "a rustic village" to an urban centre in little over a decade. It also included films of local residents before the show. The Pinewood opened with an American mystery film.<sup>42</sup>

Similarly, the growing number of cinemas in the Northern Suburbs heralded the transformation of towns such as Parow and Goodwood from rural to urban communities. These cinemas were designed to fit along the lines of the simplified, streamlined, art-deco American architecture that was lining Voortrekker Road, part of, as Bickford-Smith describes, "an urban environment otherwise more reminiscent of America than Britain." For example, in 1950 both the Orange, Brooklyn's first cinema, and the New Oral cinema in Parow were designed by architect Julius Lonstein, whose stress was that the new cinemas should emphasise "simplicity and good taste."<sup>43</sup> Both theatres were large

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<sup>42</sup> *Cape Times*, 23 December 1959.

<sup>43</sup> Bickford-Smith, van Heyningen, and Worden, 440; *Cape Times*, 14 April 1950; *Cape Times*, 25 November 1950.

concrete structures (the Orange sat 1,200, and the New Oral, with its 1,400 seats, was the biggest suburban cinema in Cape Town to date) complete with air-conditioning and concealed lighting (recess lighting). Both were equipped with a milk bar, another American invention, adjoining the cinema, and the New Oral contained a 'cry room' where mothers could take their upset children and still enjoy the show. Lonstein claimed "that this is the first time that this United States idea has been introduced in South Africa."<sup>44</sup>

But such architecture also represented Afrikaner advancement in the increasingly Afrikaans-speaking Northern Suburbs. For example, when the European-only Lantern Cinema on Voortrekker Road in Parow was opened on 6 March 1957, its 1,600 seats were proclaimed the most of any suburban Cape Town theatre, and its screen was the largest indoor screen in the British Commonwealth at that moment. The architecture was colossal American, an enormous stand alone concrete and steel rectangle which resembled more an auditorium or gymnasium than a theatre designed by William J. Grant and Partners, the same firm that designed the Van Riebeeck five years previously.<sup>45</sup>

Along with a welcoming speech by the Mayor of Parow and a capacity audience which included members of the Diplomatic corps and civic dignitaries, the highlight of

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<sup>44</sup> *Cape Times*, 25 November 1950.

<sup>45</sup> *Cape Times*, 7 March 1957; Bickford-Smith, van Heyningen, and Worden, 440. As Bickford-Smith has shown, the Northern Suburbs were a point of Afrikaner ethnic and civic self-confidence, and the Lantern was a central part of that pride: "In the 1950s costly modernist municipal centres bore testimony to combined ethnic and civic self-confidence, as well as to rapid economic growth. Prime Minister D.F. Malan was granted the freedom of Parow in 1956 after opening its civic centre, complete with library and substantial theatre, amid great festivities."

the evening were messages of goodwill from Hollywood stars Danny Kaye and Marilyn Monroe. These messages of goodwill were provided by an aggressive force of marketers who made sure that the Hollywood that the circuit provided on the screen remained with the patrons before and after the cinema, which is discussed in detail in the next chapter. The grand opening of the Lantern announced that Parow was a member not only of Cape Town and South Africa's urban community, but also part of the modernizing West best represented by the United States. Betty Grable's musical *Three for the Show* opened on the Lantern's huge screen, and then ran along the film circuit to European and Non-European cinemas alike, re-cycling the 'modern' American images of wealth, lavish costumes and largesse throughout South Africa.

CHAPTER FIVE  
EXPLOITATION: THE MARKETING OF HOLLYWOOD AND AMERICA IN  
CAPE TOWN, 1945–1960

ANY manager can easily carry out the above ideas. They all attract attention to your theatre, and the more you KEEP patrons interested about what is going on at your show the more they will come again. It's the 'live' theatre that attracts the extra patronage. Not the theatre that goes on in the same humdrum way week after week. To stand still is to go back.<sup>1</sup>

*Action!*, December 1945

When the first Afrikaans musical, *Kom Saam Vanaand*, opened at the Colosseum in Johannesburg in August 1949, weeks of promotion by the cinema manager and the publicity department of African Consolidated Theatres had prepared the public for its arrival. Broadcasts announcing the opening as a “unique event in film history in this country” were secured on SABC A and B; a competition for teenagers was held in the popular film magazine *Stage and Cinema* with autographed photos of Afrikaans film star Trudi Van Zyl as a prize; store tie-ins were garnered; and a special press kit was sent to both the English and Afrikaans press. Prime Minister D.F. Malan and his cabinet attended a special preview at the Capitol in Pretoria, and Malan commented to John Schlesinger (I.W. Schlesinger's son and successor) that the film was “Excellent. All members of the audience should tell their friends about this picture.”<sup>2</sup>

A little over a month later the same film was used to open the Alabama (after playing first at the all-European Alhambra, though), the new Non-European bioscope in the Bo-Kaap, and similar promotions were made. The Alabama's manager, Mr. J. Small,

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<sup>1</sup> *Action!*, December 1945, 5.

<sup>2</sup> *Action!*, September 1949, 7.

canvassed the Non-European elite and press, which resulted in columns in the *Sun*, *Cape Times* and *Cape Argus*, as *Action!* pointed out:

So as to get the news around that the Alabama is the 'exclusive luxury cinema for the discerning non-European,' Mr. Small followed up by mailing carefully worded letters to all the business class non-Europeans in the Peninsula. The letters in question drew attention to the artistic interior decoration of the cinema as well as the fine appointments provided for the comfort of patrons. The sound system as well as the efficient staff was also enlarged upon. And, last but not least, Mr. Small pointed out in his letter that the Alabama enjoyed the unique position of showing the cream of the world's finest pictures.<sup>3</sup>

Such marketing, in Hollywood parlance, was termed 'exploitation,' and along the South African circuit cinema owners, cinema managers, and circuit managers continuously promoted their films. Posters and exhibits pushed Hollywood stars. Tie-ins with local businesses, radio and newspaper announcements, and trailers broadcast throughout Cape Peninsula cinemas announced upcoming shows. On the night of the show, theatre managers often performed outrageous stunts, such as dressing up in costume in the middle of traffic. Furthermore, cinema managers looked to Hollywood for the newest methods and tactics to best promote their films, as *Action!* proclaimed in its efforts to promote *Kom Saam Vanaand*:

[H]undreds of thousands of special handbill leaflets were printed with the injunction in mind that "*all the publicity material for this film must equal, if not better, anything you every saw from overseas.*" We believed we carried this out. The handbills, unless closely scrutinized, look like a typical Hollywood printing job: the whole range of posters, from one sheet to 24 sheets, are brilliant, distinctive, and original. The slides were the subject of intense and concentrated creation. The newspaper coverage accorded the presentation was unprecedented in our history.<sup>4</sup>

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<sup>3</sup> *Action!*, December 1949, 6.

<sup>4</sup> *Action!*, September 1949, 7. The italics are those of the magazine.

This chapter illustrates the depth with which the South African cinema industry, using Hollywood's models, 'exploited' Hollywood films. A highly organized and planned business scheme lay behind the Hollywood images shown on South Africa's screens. For example, African Consolidated Theatres operated a Publicity Department in Cape Town and Johannesburg to aid cinema managers in the promotion of their films, and in January 1950 published a 24 page supplement to *Action!* entitled "The Basic Guide to Exploitation" which explained in detail the best methods of 'advance selling' motion pictures. It explained how to run anniversary and birthday weeks, from procuring a cake from a local baker to decorating a vestibule; how to advertise; how to put on baby contests, bathing contests, and breakfast shows; and how to arrange fancy dress parades, beauty parades, and trivia contests. This chapter details the methods the South African film industry used to sell their product in Cape Town, pointing out that such 'exploitation' not only educated and kept the images of Hollywood stars and movies in the mind of the public, but it also helped promote a marketing and consuming culture in South Africa, providing evidence to historian Richard W. Hull's supposition that "[P]opular consumer interest in American products was further kindled by explosive growth in the distribution of American films."<sup>5</sup>

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<sup>5</sup> *Action!*, "Basic Guide to Exploitation" Supplement, January 1950; Hull, 185. As Trafford Hallet, ACT's publicity manager, explained in 1948, the Publicity Department attempted "to correlate all forms of publicity, to channelise activity and to direct its impact." To this end, the publicity staff included an exploitation manager whose job was to search "out all the overseas ballyhoo and other stunts"; an arts and literature staff geared to produce tie-ups, printing jobs, posters and exhibits; and various specialists, such as a trained copy writer "to ensure that paid advertisement space, which is very carefully controlled, is used to the best possible advantage," a trained journalist "to turn out any special articles required, to see that the newspapers are fed with our information in the form most acceptable to them," and clerks "to make sure that



## METHODS OF EXPLOITATION

We sell entertainment! We sell the BEST entertainment! Whether a theatre is a Colosseum or one in District 6. Equal intensity and magnitude of effort is demanded.

*Action!*, July 1947

Both white and coloured cinema managers promoted their films in a myriad of aggressive and unique ways. In their cinemas, they used posters and photographs sent by the Hollywood production companies and exhibits designed by ACF's local Arts Department to herald upcoming attractions. Most photographs, or 'stills', usually contained scenes from the upcoming attractions along with portraits of the most popular film stars. Most of these advertisements focused on the Hollywood star because, with films playing on average for one week along the circuit, stars were more memorable than the plot or locale.

For example, in August 1945 Columbia Picture's *A Song to Remember*, a dramatic biography about pianist Frederic Chopin starring Cornel Wilde and Paul Muni, arrived in Johannesburg for a run at its premiere theatre, the Empire. ACF ran advertisements at the cinema and in local newspapers 24 days before the premiere. ACF then sent sheet music to local music stores, who placed the music and a poster with the film title on a piano in the store window. The poster proclaimed that such a piano was a replica of the one played by Cornel Wilde in the film. Furthermore, ACF broadcast a film tie-in on SABC the Sunday afternoon (at 1.30 pm, after church) before the film premiered. Finally, ACF focused on the star power of Paul Muni in its posters and advertisements, although he played a supporting role as Chopin's teacher, because of his

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supporting stills, publicity accessories, routine notifications, etc. reach every Manager on Time."

history as a popular film star in earlier action adventures that had done well in South Africa. As *Action!* pointed out,

We concentrated on Paul Muni as the star, for in this film he gives what is probably the most amazing performance of his wonderful career, and we found that the star value of his name to the public was tremendous.<sup>6</sup>

The usherettes dressed in period piece, and the Empire was sold out for six weeks straight. Next, *A Song to Remember* arrived in Cape Town and, with similar promotion, played at the Colosseum for a long run in September 1945 (then returned on its second run to the Scala in Claremont in May 1946).

With its circuit and resources, ACF had a myriad of ways in which to promote its films. For example, ACF's circuit allowed for an extremely effective use of trailers, letting ACF promote its upcoming shows not just at a local Cape Town theatre but also at its other cinemas throughout the peninsula. For example, trailers for upcoming performances at the picture palaces such as the Colosseum, Van Riebeeck and Plaza played at all ACF's suburban Cape Town theatres and affiliated independents throughout the Cape Peninsula. Similarly, ACF's newsreels—*The African Mirror* and *Ons Nuus*—allowed ACF to focus on cinema related issues, making 'news' out of premieres of South African produced films, visits by Hollywood stars, or ACF-sponsored contests. Some newsreels were obliquely related to the cinema, such as Episode 468 (16 June 1948) which described the 'Theatre in the Sky', a new South African Airways plane

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<sup>6</sup>*Action!*, September 1945, 4. For example, Paul Muni had starred in films such as *Scarface*, *I Am a Fugitive from a Chain Gang*, *The World Changes*, *Hi Nellie*, *Bordertown*, *Black Fury*, *Dr. Socrates*, *The Story of Louis Pasteur*, *The Good Earth*, *The Life of Emile Zola* (this film opened up the Colosseum in Cape Town in 1938), *The Woman I Love*, *Juarez*, *We are not Alone*, *Hudson's Bay*, *The Commando's Strike at Dawn*, *Counter Attack* and *Stage Door Canteen*.

equipped with a Bell and Howell projector for in-flight films. Others were directly aimed at cinema issues, such as Episodes 414 and 415 (4 June 1947 and 11 June 1947), which described the burden a proposed entertainment tax increase by the Cape Administration Council would put on all Cape residents.<sup>7</sup>

As for inside the cinemas, dioramas were extremely popular forms of promotion for most theatres, which being a self-standing building usually had windows facing the street in which to announce their films and large foyers in which audiences could mill around. For example, in February 1948 the Empire in Muizenberg placed in its foyer a large trunk, filled with promotional stills, for the upcoming film *Saratoga Trunk*, and mini-racing automobiles for *Buck Private Comes Home*. In August 1948 the Empire placed an illuminated ocean liner in its lobby for *Johnny Angel*. For *Incendiary Blonde* in June 1948, the Colosseum in downtown Cape Town placed a giant cut-out rocket in its foyer with Betty Grable on the top. The Colosseum also decorated its steps up to the balcony with messages related to upcoming attractions.<sup>8</sup>

Often this promotion occurred in the streets. For example, in October 1945 Jock

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<sup>7</sup> *Contents of The African Mirror*, Volumes 12-13, 1946–1950. With the power of the cinema, ACF was in a unique position to fight the tax increase. Besides the newsreels, ACF started a petition to stop the tax, claiming it would mean “an increase in the cost of living” for all Cape residents. ACF’s Cape Town director, Jack Stodel, wrote a letter to local papers explaining that the tax would also effectively close independent cinemas and ten Cape Town cinemas, all Non-European or mixed (United, West-End, British, Orpheum and National, Bijou, Criterion, Olympia, Gaiety, and Palladium). ACF’s ‘anti-tax’ campaign garnered over 200,000 signatures in the Cape, but many Capetonians grew tired of the onslaught, and a few reported to the *Cape Times* that they had seen children signing the petition. See *Cape Times*, 5 June 1947; *Cape Times*, 29 May 1947; *Cape Times*, 7 June 1947.

<sup>8</sup> *Action!*, February 1948; *Action!*, October 1948, 5; *Action!*, June 1948, 5.

Sullivan, manager of Colosseum, had an nineteenth-century carriage filled with employees dressed in antique costumes roam the Cape Town streets, occasionally stopping to hand out cards advertising the upcoming period film *Fanny by Gaslight*. That same month the Alhambra paraded a man in top hat and tuxedo on a donkey to promote Abbott and Costello's *In Society*. A couple of months later Sonny Phillips of the Bijou Bioscope in Salt River dressed up his doorman in a black cloak and grotesque monster mask and paraded him through street traffic to announce *The Lady and The Monster*. Soon after that the doorman was again on Main Road, dressed up with a giant swamp creature head and gigantic hand as a sign which proclaimed that *Mystery of the Phantom Killer* was playing at the Bijou. He had competition in District Six, though, as Jock Hartley of the United Bioscope dressed up in a skeleton suit for the film *Corpse Vanishes*.<sup>9</sup>

Such 'live' theatre, as *Action!* described it, kept Hollywood and its films constantly in front of Capetonians. In December 1945 Norman Fillis, manager of the Adelphi in Sea Point dressed a man in a black cloak carrying his own head with the sign 'Gosh! Look at me; I laughed my head off at Abbott and Costello in *Lost in a Harem*.' In August 1948 the Empire used a similar trick, parading a 'headless' man through Muizenberg traffic with the sign 'Laugh Your Head Off' for its upcoming Danny Kaye comedies *Merton of the Movies* and *Wonder Man*, and in December 1948 had a man in a tuxedo and tails wander through traffic with binoculars and sign on his back which read I'M LOOKING FOR THE NEAREST THING TO HEAVEN

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<sup>9</sup> *Action!*, October 1945, 5, 9; *Action!*, December 1945, 3.

# BLUE SKIES

AT THE EMPIRE TONIGHT

to promote Bing Crosby's film *Blue Skies*.<sup>10</sup>

Sometimes unbelievable stunts combined with current events to create an almost film-like quality to them. For example, for his 'Eastern Week' in 1945, Harry Bailey of Empire procured films with an 'Eastern' theme, such as *Action in Arabia*, *Lost in a Harem* and *Thief of Baghdad*. More impressively, he arranged for 20 horses and riders, dressed as Arabs, to carry banners and sabres through the streets led by a rider beating a drum. The stunt came on a day when both the *Cape Argus* and *Cape Times* ran stories on troubles in the Levant, making a fairly fantastic stunt into a Hollywood-like scene.<sup>11</sup>

Film posters and hoardings were also placed throughout Cape Town, and occasionally they occupied the face of a building. For example, in September 1945 ACT's Cape Town Art Department created a 50 foot by 26 foot poster of a hand pointing to a fleeing Nazi for its showing of the 1944 film *None Shall Escape* at the Colosseum. A hundred foot streamer and a giant picture of James Mason were placed on the Colosseum in 1948 for the film *Odd Man Out*, and Harry Bailey decorated the front of the Savoy in Rosebank with red, white and blue streamer lights, flags, bunting, and a 40-foot calico streamer boldly announcing All-British Week in March 1948. The Gaiety in Wynberg placed an enormous *Casbah* streamer over entrance for its opening of a film

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<sup>10</sup> *Action!*, December 1945, 5; *Action!*, August 1948, 14-15; *Action!*, December 1948, 5-6.

<sup>11</sup> *Action!*, September 1945, 10.

that became the moniker for a Cape Town gang in December 1948.<sup>12</sup>

Cinemas often arranged deals, or 'tie-ins,' with local businesses for upcoming shows. For example, if a cinema was to receive a musical or a film based on a novel, it would often arrange with a local music shop or bookstore to place an exhibit in the shop's window display. For example, in July 1947 the Colosseum placed promotional cards and photos in local music stores and schools for its upcoming musical *The Magic Bow*, and in September 1951 Harry Fabian of the Adelphi arranged for a large card and copies of the book *The Wooden Horse* to be displayed in a local book shop's window in Sea Point prior to the show. In October 1948 E. Jarche, manager of the Regal in Wynberg, arranged for all storekeepers to put glass tumblers in their windows along with a promotional poster for the upcoming film *The Upturned Glass*.<sup>13</sup>

Such tie-ins included promotional gifts given by local businesses for contests run at the bioscopes. For example, in March 1948, Mark Wortreich, manager of the Capitol in Wynberg, arranged for the local Hoover Vacuum store to donate a vacuum as the prize in Capitol's 'How Many Ounces of Dust?' contest. Almost every ACF theatre arranged with a local baker to provide a cake for the bioscope's birthday week celebrations (which invariably entailed a 'Guess the Weight of the Cake' contest).<sup>14</sup>

Such tie-ins promoted local businesses. For example, in February 1948, Jane-

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<sup>12</sup> *Action!*, September 1945, 5. Some of the posters were too sexually explicit for South African standards and were rejected by the South African Board of Censors, while some impeded on traffic or on private property and sent ACF to court.

<sup>13</sup> *Action!*, July 1947, 8; *Action!*, September 1951; *Action!*, October 1948, 16.

<sup>14</sup> *Action!*, March 1948, 6.

Eliza Hasted pointed out in *Action!* that a large number of Hollywood's promotional photos included fashion tips in the captions, and that local dress shops and newspapers were usually more than delighted to receive and display such material. Hollywood's fashions, pushed by the South African film industry on local clothing shops, often led the fashion news and its advertisements. For example, *The Pictorial: South Africa's Leading Illustrated Magazine*, a monthly which ran from 1910 to 1940, often contained pictures of Hollywood stars who accompanied fashion articles, such as a glamorous photo of Paramount's Martha Raye in a luxurious mink fur introducing *The Pictorial's* August 1938 article entitled "Every Woman Covets Furs," and October 1938's layout of Hollywood actresses for the photo spread and article "New Fashions Come Out of Hollywood." Advertisements often featured Hollywood stars such as Eleanor Powell, MGM star of such films as *Rosalie* and *Honolulu*, who swore by Lux soap, and holiday issues were invariably filled with best wishes from Hollywood stars. Similarly, the prominent weekly *Outspan* ran regular features on Hollywood, its stars, and its fashions. A cursory summary of Afrikaans-language magazines such as *Fleur* and *Huisengoot*, though they focused overwhelmingly on Afrikaner culture and history and often decried the influence of foreign culture, increasingly modeled their advertisements and fashions on the same lines as American consumer culture.<sup>15</sup>

Local newspapers, besides carrying film listings, often ran summaries of

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<sup>15</sup> *Action!*, February 1948; *The Pictorial: South Africa's Leading Illustrated Magazine* (Cape Town: Central News Agency), February 1938; *The Pictorial*, August 1938; *The Pictorial*, October 1938; *The Pictorial*, December 1938; Campbell, 16. Hasted also advised that in 1948, "For your guidance, longer skirts, smaller waists, padded hips, rounded shoulders, are to-day's news."

upcoming bioscope events provided by the theatres and film contests, providing yet another promotional avenue for Hollywood productions. For example, to promote its upcoming MGM comedy *B.F.'s Daughter* starring Barbara Stanwyck and Van Heflin the Plaza ran an advert in the Cape Town newspapers in July 1948 which read

Wanted: Man to Marry BF's Daughter and to tame her. Father willing to pay  
£1,000,000<sup>16</sup>

The Plaza received over 300 calls on the first day of the ad.

In February 1953, the Van Riebeeck arranged a tie-in with both the General Chemical Corporation and the department store CTC Bazaars to promote Hollywood's thriller *The Thing*, about a powerful alien attempting to destroy the earth, and ran the following large advertisement in the entertainment section of the *Cape Times*:

Bullets cannot kill it  
Fire cannot destroy it  
Freezing cold cannot harm it  
Humanity can be destroyed by it  
The General Chemical Corporation Unhesitatingly Claim that "FLYEX" DDT  
that GCC wonder will destroy and kill ANY THING from this world that crawls,  
creeps or flies! The new scientific insecticide deals instant death to flies,  
cockroaches, bugs, fishmoths, ants, etc etc:  
See the "Thing" in the CTC Bazaars Window on Monday Afternoon<sup>17</sup>

These newspaper and business tie-ins moved Hollywood outside of the bioscope walls and into the everyday lives of Capetonians.

The radio also proved a valuable tool in promoting films. The South African Broadcasting Corporation (SABC) had longstanding connections with African Consolidated Films because I.W. Schlesinger actually began the African Broadcasting

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<sup>16</sup> *Action!*, July 1948.

<sup>17</sup> *Cape Times*, 7 February 1953.



Corporation in 1926 (which was handed over to the newly established South African Broadcasting Corporation in 1936). SABC often carried film reviews and announcements about upcoming ACF performances. They broadcast a half-hour program entitled 'Film and Film Stars' on Tuesday afternoons and a twenty-minute program entitled 'Music from the films' which played weekday mornings. Springbok radio, which went on the air on 1 May 1950, ran a similar program in the afternoons entitled 'Movie time: Music from the films.' Lourenco Marques radio (popularly known as 'LM') played the most film-related programs, including a half-hour program entitled 'Movie Memories' between 4.30 to 5.00 pm on Mondays, Wednesdays and Fridays; a fifteen-minute program featuring Roy Rogers and Jimmy Wakely on Sunday afternoons from 5.15 to 5.30 pm; and a half-hour program from America on Saturday nights at 8.00 pm entitled 'The Andrew Sisters and the Crosbys: Bing, Bob and the Andrews Sisters.'<sup>18</sup>

Movies, radio, and music were intertwined in the 1940s and 1950s. American films aggressively pushed American music, especially jazz and swing, featuring the most popular musicians of the day in everything from full-length motion pictures to short three-to-four minute films of popular tunes called 'Soundies.' Cape Town's bioscopes in turn, besides heavily promoting American musicals, played popular tunes at intermission and ran musical talent contests and the latest dance crazes.<sup>19</sup>

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<sup>18</sup> Campbell, 19; "Schedule Guide," *Radio*, 1, no. 1 (28 April 1950), 2-8. LM, however, was often difficult to pick up in Cape Town.

<sup>19</sup> ACF also hosted visiting American musicians, especially American Navy jazz bands when a ship appeared in port. For example, when the USS California arrived in 1945, ACF arranged for the USS California Band to appear at Colosseum and Plaza for 45 minute shows before the feature film. See *Action!*, December 1945.

Music from American films provided a fertile source for the burgeoning jazz and swing musicians of Cape Town. Allan Gordon, a jazz and swing trumpeter who began his career in the early 1950s, remembered being awestruck when he saw his hero, American trumpeter Harry James, featured in a full length American film. As pointed out in Chapter Four, the film circuit allowed budding musicians to pick up tunes from their favourite films more easily by allowing them to follow the film from cinema to cinema. Local musicians such as Peter Tsitsila and Stanley Qabazi of Moses Molelekwa's African jazz band the Merry Macs (the most popular in Langa, according to Monica Wilson and Archie Mafeje's 1963 study) traveled from District Six to Athlone and Elsies River to see a film as it ran along its circuit in order to pick up a tune.<sup>20</sup>

ACF and independent bioscope owners often worked with local gramophone stores to feature tie-ins to upcoming musical attractions. For example, in 1948 K.H. Scott at the Capitol in Wynberg arranged a tie-in with a local music shop to place window cards and phonograph records of the popular song "To Each His Own" in order to promote Paramount's musical *To Each His Own*, starring Olivia de Havilland. For second- and third-run cinemas, such tie-ins were seen as a necessity because the film had already played once in their town, and any extra business advantage helped. When *To Each His Own* reached the Capitol in Wynberg on 27 March 1948, it was already on its second run, and had played at the Savoy in Rosebank on 13 March and the Empire in Muizenberg on 14 February, so local exploitation was used to help keep Wynberg

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<sup>20</sup> Allan Gordon, interview by author, 18 August 1998; Stanley Qabazi, interview by author, 23 November 1998; Peter Tsitsila, interview by author, 25 October 1998; Monica Wilson and Archie Mafeje, *Langa: a study of social groups in an African township* (Cape Town: Oxford University Press, 1963), 126.

residents at the Capitol.<sup>21</sup>

Probably the biggest tie-in between ACF and the music industry occurred with Columbia's 1948 blockbuster release *The Jolson Story*, a musical biography with Larry Parks as Al Jolson, the great entertainer of the twenties, but with Al Jolson's own voice dubbed into the songs. ACF worked with South Africa's Gallo Records and America's Decca Records to arrange a tie-up with 500 nation-wide displays linked to the film circuit. A program was also prepared for Lourenco Marques radio. Before the film opened at the Alhambra in July 1948, a big centre advert was taken out in the *Cape Times* and *Cape Argus* which claimed that the *The Jolson Story* was "The Greatest Film Triumph Since Films Began!" Al Jolson had been popular in Cape Town since the original *The Jazz Singer*, and had spawned impersonators such as Ebrahim Adams in the mid 1940s, and *The Jolson Story* inspired even more Al Jolson imitators. A Coon Carnival troupe—the Jolson Jazz Singers—also appeared in the mid 1950s. Needless to say, *The Jolson Story* was a tremendous hit in Cape Town in the late 1940s.<sup>22</sup>

Such connections between the cinema, music and nightlife reinforced each other. Bioscopes were built with milk bars and cafes for enjoyment before and after the show, and hotels were often close by for drinks, dinner, and dancing. Talent night contests were held weekly at Cape Town hotels, and larger contests were put on at bioscopes,

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<sup>21</sup> *Action!*, June 1948, 5. *To Each His Own* continued after its stop at the Capitol to play the Criterion in Simonstown on 10 April, and then returned for its third-run at the Regal in Wynberg on 11 September 1948.

<sup>22</sup> *Action!*, July 1948, 19; *Cape Times*, July 17, 1948; *Cape Standard*, 15 January 1946. For example, the *Cape Standard* reported that Adams held the audience entranced with his Al Jolson imitation at a Malay Choir competition at City Hall in January 1946.

community centres and Cape Town City Hall. Occasionally the cinema and hotel were owned by the same individual, like the Princess Hotel (built in 1955) and Princess Theatre (completed in 1957) in Retreat. The music in the hotel matched the images on the screen, as Harry Parker of the *Cape Argus* wrote on the front page of the Saturday magazine section in 1957:

It might almost have been Frankie Lane at the mike, giving out with 'Granada' to the large, hushed audience. Close your eyes and you might be in a New York nightery listening to the latest in swoon-croon warblers. Open them, and you might be in any hotel in South Africa on 'Talent Night.'<sup>23</sup>

Attracting between "[T]wo-fifty to 300 on ordinary nights. Three to four hundred for dances," the Princess served American songs and dances, such as the Harmonica Singers performing "Fanagalo," Willie Davids singing "Take My Heart," and Eunice Oliver doing "Blue Star." Manager A.C. Greyling pointed out that "We have a 'Mario Lanza' and a 'Bing Crosby' too."<sup>24</sup> Before the Princess Theatre was completed in 1957, owner R. Quibell would show third-run films at his hotel after the stage show, further connecting the cinema with the stage. There were several such hotels for both whites and coloureds—one in Upper Constitution Street, another in Athlone and a third at Elsie's River, all close to bioscopes.<sup>25</sup>

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<sup>23</sup> *Cape Argus*, 23 March 1957. The Princess Hotel in Retreat also attracted 'Negro' American sailors, whom he claimed did not feel comfortable in European hotels in the Cape because "[T]hey are apt to be - or feel - snubbed if they go to a European hotel." Moreover, the *Cape Argus* noted, such separate facilities made American Negroes happier because "American Negroes say there is nothing like this in the States." It did not hurt, as Quibell noted, that they were "sent down to us by the City Council."

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

Since the most popular songs and dance crazes often came from Hollywood films during this time, ACF was quick to run their own contests and performances mimicking such fashions as 'hep-cat' kids' 'jive' dancing.<sup>26</sup> For example, the United in District Six decorated its foyer with bunting and balloons and held a jive dance contest in July 1949, with cigarette cases and cosmetics as some of the prizes. Earlier that same year ACF sponsored lunch hour 'jam sessions' on Fridays, with dance contestants (termed 'hepcats') 'jiving' to American jazz and swing tunes from a live band. In her scrapbook from 1949, Maureen Gordon of Salt River described the excitement that these events provoked, and the criticism it received in the Afrikaner press:

The first Jam Session which was held on Wednesday I hurried away from tech and arrived there at ten to one P.M. I was surprised to see a crowd Cape Town has never seen. The queue came right up as far as the Stage Door Cafe, Waterkant Street. I stood in the line until it reached the Cafeteria and was told that it was "House Full." The crowd all went to the door of the Alhambra to see if they could hear anything and rushed upstairs but were all turned away very disappointed. That event photos were splashed all over the newspapers when Margarie Segal and Abe Huligan Transvaal Champs.

The next one was on a Friday so I managed to get off early and was in time for this Session which was another success. The band consisted of Morrie Phillips (Guitar) Lennie Felix (Piano) Ronnie Pash (clarinet & alto) Tommy Kenner (Trumpet), Peter Reul (Tenor) Bass & Drums. I thoroughly [sic] enjoyed this session but of course the "nats" had something to say about it and the Hepcats were called Barbarians. Hilligan and Segar [Segal] jived again and I thought they were marvellous [sic].<sup>27</sup>

While American motion pictures and the South African bioscope were certainly not the

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<sup>26</sup> *Action!* provided a glossary of 'jive' terms for its cinema managers in March 1949, with definitions of such terms as 'jam,' 'bread-and-butter,' 'hep,' 'be-bop,' 'jive,' 'zoot,' and 'kopasetic.' See *Action!*, March 1949, 1-2.

<sup>27</sup> *Action!*, July 1949, 4-6; Maureen Gordon, "Remarks in accordance with the lunch hour Jam sessions in the *Cape Times* and *Cape Argus* 1949," personal scrapbook, personal papers of Alan Gordon, Maitland, Cape Town.

only source where Cape Town's musicians picked up their styles and Capetonians heard such music, they did provide a fertile ground of new ideas for both the listener and the musician.<sup>28</sup>

Contests, quiz shows, and specialty weeks of films were other tactics cinema managers used to attract patrons. A large number of the contests tested patrons' knowledge of Hollywood stars and films. For example, Sonny Phillips held a Popular Film Star contest at the Bijou in 1945 in which he exhibited a display board in his theatre vestibule which had eight well-known film stars on it. Patrons were asked to name the stars and place them in order of their popularity, with prizes donated by local tradesmen. Later in 1945, for a Gala Celebration Week Phillips ran a "Do You Remember" contest in which five trailers were shown and patrons were required to give the names of the films and the stars. In 1947, for Colosseum's Birthday Week celebrations, they held an *I'll Be Yours* Competition, in which stills from various past films were displayed, and entries had to guess what 10 films they were, with a £50 diamond ring as the grand prize and a wristlet watch and brush and comb set as the runner up prizes. The Colosseum received over 5,000 entries for this contest.<sup>29</sup>

In 1949 E.O. 'Ozzie' Solomon, manager of the Bijou, was awarded an *Action!*

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<sup>28</sup> As pointed out in the introduction, the works by David Coplan and Chris Ballantine show the deep connections between American jazz music and South African musical performances. Jazz appreciation clubs were held throughout the Cape Peninsula to listen to records or local artists perform. In August 1949 SABC held a Jazz Club in Cape Town every second Saturday night from 6.15 pm to 7 pm.

<sup>29</sup> *Action!*, December 1945; *Action!*, July 1947. *I'll Be Yours* was a Deanna Durbin musical produced by Universal Pictures about a small town girl coming to the big city.

cake and cash award from ACF for the following contest which tested cinema goers' knowledge, and which resulted in record crowds for two straight weeks:

Many shorts and features are easily identifiable by their signature tunes, such as 'Passing Parade,' 'March of Time,' 'African Mirror,' etc. The audience was given roneoed slips bearing the feature titles and asked to number the tunes in correct order of playing; this is done by getting a number of old features and shorts, the title parts removed, 5 or 6 are joined together and projected for sound only.<sup>30</sup>

These contests, combined with the promotion of films by their stars or production company, resulted in a highly educated cinema going public in Cape Town, black, coloured and white. As pointed out in the previous chapter, audiences knew which stars they enjoyed and which production companies had which stars. For example, District Six resident Mr. B.S. stated that not only were westerns popular, but in particular Errol Flynn westerns:

Man, the people would really go wild then. Ooo . . . it was such a big event. There wasn't really proper queues then, just everybody was pushing . . . it used to go right across the road so the buses and even the cars they just couldn't pass through. And the people wouldn't move. Not even for the bus - the driver had to go up some other street to get past.<sup>31</sup>

Such westerns even seeped into the language, as B.S. pointed out: "It was really something to see . . . the people would say 'yup' or 'pardner' when they were talking in

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<sup>30</sup> *Action!*, July 1949. In an another interesting attempt to attract customers, the Plaza in 1949 ran 'Can You Recognize Yourself on Our Screen' contest in which photos of queues at buses and prominent stores were played on the screen with certain patrons circled.

<sup>31</sup> Nasson, 289. Errol Flynn starred in such westerns as *Dodge City* (1939), *Santa Fe Trail* (1940), *Virginia City* (1940), *They Died with Their Boots On* (1941), *Northern Pursuit* (1943), *San Antonio* (1945), *Silver River* (1948), *Rocky Mountain* (1950), and *Montana* (1950), as well as many other adventure films over his 25 year acting career.

the queues.”<sup>32</sup>

Cinemas also arranged films around a film genre or star, such as Horror Week or Celebrity Week, or a topical theme, such as April fool’s week, Back-to-school week, and Christmas week, in order to make older films or previously-screened films more appealing. Exhibits were made, contests were run, and prizes were given. For example, besides decorating the outside of the Savoy in the Union Jack for an All-British Week in 1949, manager Harry Bailey made announcements of the event weeks in advance while a slide of the Union Jack filled the screen and records featuring airs like “London Suite” and “Knightsbridge” played. Finally, Bailey placed a large beaverboard in the lobby which contained a letter from patron asking for an all-British week, and a response letter stating the events. Similar All-British weeks were held throughout the Cape Peninsula. In 1947 the Marine in Sea Point held an All-British week, and in 1949, the Colosseum held a ‘Name the British Stars’ contest, with six-sided pillar displays containing colour photographs of British stars (a radio set was donated as the grand prize). All-British weeks, though, besides being a manifestation of British heritage, illustrated that British films were not the norm. There was never a need to do an American-week, since that was done almost every week.<sup>33</sup>

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<sup>32</sup> Ibid.

<sup>33</sup> *Action!*, March 1949, 5; *Action!*, July 1947, 9; *Action!* July 1949, 5. Similarly, a successful British or South African film was pronounced as a national triumph (the ‘American-ness’ of Hollywood films were not stressed, since the overwhelming majority of films came from Hollywood). For example, for *Western Approaches*, a wartime documentary made under the auspices of the Crown Film Unit about the dramas merchant seamen and their efforts during World War II to keep trade open between Britain, the Commonwealth and the United States, ACF put on a gigantic stage presentation with a Navy stage show and Colonel Dalrymple, the brother of the producer



During holiday time, bioscopes applied for midnight licenses from the Cape Town City Council to show midnight shows, often on Sunday nights at 12.01 am (which, as pointed out in the previous chapter, circumvented Sunday Observance laws but not the wrath of religious leaders) or on New Year's Eve. In June 1950, the Alhambra began offering 'Breakfast matinees' on Friday mornings at 7 am. The doors opened at 6.30 am, coffee and continental breakfast (eatables) were complimentary, and the show—a first-run release—started at 7 am. This stunt was another in a long line that attempted to attract as many viewers to as many shows as possible. The breakfast matinees began on 9 June 1950 with *The Streets of Laredo*, an American western starring William Holden and William Bendix, but did not last through the year.<sup>34</sup>

The South African cinema industry also worked hard to attract visits of Hollywood stars. Few came, but when they did the turn out was tremendous. Visits to Cape Town by British comedian and musician George Formby (1946), American screen stars Tyrone Power (1947) and Donald O'Connor (1948), American comedian Danny Kaye (1954) and American teen heart-throb Johnny Ray (1957) resulted in sold-out performances and thousands of fans for the celebrity parades down Adderly Street. Similarly, touring American stage musicals such as *Oklahoma* and *Annie Get Your Gun* were received by packed houses and lasted for record-setting numbers of performances. *Oklahoma* set a record with 115th consecutive performances in Johannesburg before moving on to Cape Town for a month of shows.

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of the film, commenting on its production in Cape Town. When the film made its rounds to the suburbs, it was advertised as 'Another British Screen Triumph.'

<sup>34</sup> *Cape Times*, 5 June 1950.

Children's shows were also filled with prizes, contests and activities. For example, ACT cinemas gave away items such as Williane Wizardy magic books, postcards and photos of Hollywood stars, and free ice cream during the summer months. Tying in the American Swiss Watch Company, the Colosseum gave away two cowboy wrist watches for lucky boys and two Conway Stewart fountain pens for girls at Saturday morning shows during 1954. Cinema owners used Fancy Dress and Ugly Face contests to become more involved in their Saturday morning shows, and some dressed up in character such as "Uncle Percy" of the Grand in Rosettenville. Children were viewed as business opportunities, both for the money they brought in and the messages they took home, as C.P. Mayer, manager of the Roxy in Mayfair West, pointed out in 1945:

Children are great business getters for managers if they only realise it - if they want to boost a particular week I make a point of chatting to the kiddies from the stage at matinee performances for a week or two prior to the week I really want to push and believe me the tally at the box office every Saturday evening shows the results. . . . By sitting down and really planning your campaign systematically, you get patrons to actually expect and look out for your comments on the shows still to come, and if you tell them its a good show and not to be missed, they'll take your word for it. To my mind the theatre manager should become as important and respected in his district as the local magistrate, doctor or school principal.<sup>35</sup>

Occasionally theatres would perform live sketches to promote a film. For example, in 1945 the Colosseum in Cape Town used a giant banner on stage as a backdrop for a monologue presented a week prior to release of *None Shall Escape* (1944), a taut drama which followed the savage career of a Nazi officer shown in flashbacks from his trial as a war criminal. Just before interval, a dramatic commentary about the film and Nazi war crimes was read by Miss Rene Ahrenson and accompanied

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<sup>35</sup> *Action!*, September 1945, 4-5.

with appropriately dramatic music and a young girl who stood in front of the poster. In 1948, the Colosseum performed a stunt for the American thriller *Naked City* that even attracted attention from a Hollywood representative: after the advertisements, the lights came up but then were quickly blacked out. A girl shrieked, and then there was the sound of shots. Two men appeared on the stage, followed by the police and an actual motor cycle. After the commotion on stage, a gang of newspaper vendors rushed up the aisles flinging sheets of newsprint about the next week's show. Dave Levin, managing director of ACT in Cape Town, said that "an American visitor complimented us, saying it was the best stunt he had seen for many years in a theatre."<sup>36</sup>

Screen advertisements were not only a valued source of income for the cinema, but they also promoted upcoming attractions and furthered encouraged consumption as an integral trait of 'modern' South African life. The overwhelming majority of advertisements in South Africa were made by two firms—Alexander Films (SA) Ltd. and African Consolidated Film's Filmlets (SA) Ltd. Film advertisements came either as slides, some with accompanying announcements, or as small films that lasted from twenty seconds to a couple of minutes. Furthermore, almost all of South Africa's film advertisements promoted South African products. A survey of all film advertising passed by the Cape Town Board of Censors between 1945 and 1960 shows that very few American products were directly advertised on the South African screen. Gillette, Kelloggs, Quaker Oats, Coca-Cola and Pepsi-Cola occasionally made short films for their products, but the vast majority of advertisements were for a wide variety of South

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<sup>36</sup> *Action!*, October 1945, 5; *Action!*, June 1948, 5-6.

African products and services, from cigarettes, beauty products, shoes and alcohol to laundry services, tailors, furniture stores and local automobile and petrol dealerships, some of which used American names to push their brands. But as Jim Campbell argued out in Chapter One, the point of 'Americanization' was not necessarily the exact American product but the inculcation of a behaviour of consumption, and screen advertisements encouraged a culture of consumption.<sup>37</sup>

For example, ACF's Filmlets offered cash awards to its cinema managers for new ideas for commercials. They stressed that good advertisements began with a narrative which led to the naming of the product at the end of the film. Filmlets pointed to one of its advertisements for Lion Beer as a model. In it, a series of animal shots led to the following voice-over conclusion:

When you fell like a bear with a sore head  
When you're dog tired  
When you've been working like a horse  
When you've got your monkey up  
That's the time for a Lion Beer!<sup>38</sup>

However, Filmlets reminded its managers that commercials had to keep the viewers interested and happy:

Use the positive rather than the negative approach. We don't want to fill our screens with shots of people looking ill or suffering. We want to keep the screens bright and show people brimming with health. I.e., 'Grandpa beats the train, thanks to RUR, the famous remedy for rheumatism,' is better than depicting

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<sup>37</sup> South African Board of Censors, Film Registers, Books 5-14, 1 October 1945–30 December 1960.

<sup>38</sup> *Action!*, October 1945, 5-6.

‘Grandpa tied to his bath chair until he tried RUR.’<sup>39</sup>

A number of weekly and monthly publications put out by the film industry further contributed to a fascination with the cinema and Hollywood. *Stage and Cinema*, owned by Schlesinger’s film empire, began publication again in 1946 (after a break for the war) as a national bi-weekly devoted almost exclusively to images of Hollywood. It strictly featured only films playing in ACT theatres. At first it was sold solely at the cinema for six pence and consistently sold out pressings of 25,000–35,000 copies, and in 1949 turned into a subscription weekly. Other magazines included *Filmland*, a glossy colour magazine published by Empire Films in Johannesburg that lasted from 1946–1949, until Empire merged with ACF in 1949, and *Photo News* (1946–48), a variety magazine that ran social uplift stories with the latest Hollywood gossip and a detective puzzle every issue.

These magazines were dominated by images of and from Hollywood. Syndicated articles of Hollywood gossip such as “Hedda Hopper’s Notes from Hollywood” and photos of Hollywood actresses modeling new fashions filled the pages. The connection that most of these magazines had with Hollywood production companies meant that Hollywood stars would send autographed photos and best wishes to all the South African fans who read such magazines. Sections on the British and South African film industry were included, but paled in both the number of words and location in the magazines, usually only garnering one to two pages of coverage located near the back of the magazine.

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<sup>39</sup> Ibid. One theatre manager (Alex J. Schneider) made sure his slide adverts were switched in their position every week so that they were constantly fresh to the viewer.

When all put together, exploitation inundated Capetonians with information on the latest Hollywood picture at the bioscope. For example, in March 1951 the Scala in Claremont received *Marry Me* as a first-run film. Teaser slides and stage announcements were used three weeks prior to the opening. A thirty foot streamer was hung off the balcony, and the foyer contained posters and photographs. Envelopes marked “STRICTLY FOR WOMEN ONLY” were handed out in the Claremont streets, and at station and bus queues. For opening night, a car was loaned, decorated in bridal fashion and driven through Main Road, Claremont, and a Happiest Couple Photo contest was held with a 21-piece cutlery set donated by a local business as the prize. The Scala not only broke its attendance record on that night, but it kept the bioscope, as ACF advised, ‘live.’<sup>40</sup>

Thus advertisements on the radio and in the newspaper and tie-ins with local business, along with headless or swamp-creature headed men wandering through traffic, constantly kept the cinema on Capetonians’ mind and in their view. Such promotional material also reinforced images of America as glamorous, wealthy, and adventurous. All of this exploitation came to head with the 1948 National Beauty and Talent Contest.

Beauty contests, a staple at local bioscopes, hit the national stage when local South African firms garnered Hollywood tie-ins for their contests. These contests not only promoted local magazine sales, bioscope attendance, and Hollywood stars and films, but they connected South Africa to an international stage. For example, in 1947 South African feature magazine *Photo News* tied-in with MGM to run a contest entitled ‘Are

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<sup>40</sup> *Action!*, March 1951, 13-14.

You Photogenic?’ in order to find the most photogenic South African girl, as chosen by American film star Van Johnson. From March through July 1947 *Photo News* ran stories not only on the contest but also about Van Johnson, giving details as to where his films were playing in South Africa. For the cover of the July 1947 *Photo News*, Johnson posed reading copy of the magazine. Inside, *Photo News* said that Johnson had expressed a deep interest in South Africa:

Van JOHNSON, the famous movie star, has taken a great interest in South Africa ever since he agreed to be the judge in the great *Photo News* £500 Photogenic Girl competition. He expressed a desire to become a subscriber and has been regularly receiving copies of *Photo News* by airmail. On the cover of this issue is a photograph in colour of Van Johnson reading the P.N. which first announced the competition.

Van’s new interest in South Africa has led him to make inquiries about our country - its population, scenery, amenities, economic possibilities and so on. He has also been heard to remark: ‘Sounds a country worth visiting,’ and this has led to rumours in Hollywood that one day, when he gets a break from work, he may decide to pay us a holiday visit. Should Van Johnson carry out this desire, P.N. can assure him, on behalf of his many admirers in South Africa, of an enthusiastic welcome.<sup>41</sup>

Over 3,600 photos were sent in for the £500 grand prize, which was won by Ms. Eileen Barbara Wenke, a comptometer machine worker from Durban. Though offered a full paid vacation in South Africa, Van Johnson politely declined to present the award in person, citing a busy schedule.<sup>42</sup>

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<sup>41</sup> *Photo News*, 22 March 1947; *Photo News*, 12 July 1947.

<sup>42</sup> *Photo News*, 13 October 1947. *Photo News* printed the full text Johnson’s decline, along with an explanation of the Americanism ‘rain check’:

Replying your courteous letter of June twenty fifth am most appreciative and grateful for your generous invitation to come to your great country stop however with much regret have to advise you that contractual obligations do not permit my accepting your offer at this time stop nevertheless you paint such very attractive picture of your country that am sure the girls of South Africa must be just as attractive and for that reason too am most anxious visit you stop may I

Later that year, *Photo News* decided to run a swimsuit competition. With backing from MGM and the South African Wool Board, *Photo News* turned its swimsuit contest into the Miss South Africa contest, with the winner spending a week in Hollywood and Washington, DC, where she would meet with the Mayor of New York and Harry Truman, the President of the United States (although the following month's edition of *Photo News* clarified that the winner would be "presented at the White House, home of the President of the United States at Washington, DC"). Nevertheless, over 10,000 girls entered the competition, and the winner, Miss Avelyn Macaskill of Bloemfontein, covered the front pages of South Africa's major newspapers, and was presented the award by General J.C. Smuts in April 1948.<sup>43</sup>

In 1948, ACF secured a six-month Hollywood contract with Universal Pictures to be awarded to a South African female 'beauty' star in August 1948. The exploitation began in early February, with ACF receiving a front-page story in the *Sunday Times* which read

#### SEARCH FOR A SOUTH AFRICAN FILM STAR The Prize - A Hollywood Contract<sup>44</sup>

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therefore take a rain check as we say in American stop meantime best wishes to you and the readers of photonews and especially to competitors in your most photogenic girl contest stop Sincerely Van Johnson

<sup>43</sup> *Photo News*, February 1948; *Photo News*, March 1948. The first Miss Bloemfontein, however, had been disqualified because she was only sixteen years old.

<sup>44</sup> *Sunday Times*, 8 February 1948. ACF was ecstatic with the press coverage, commenting in *Action!* that "Surely there could be few greater moments. . . than to wake up to see the streets of Johannesburg placarded with an ACT announcement?" A similar contest was put on by ACF, its theatres and Paramount Pictures in 1933 entitled "Paramount Search for Beauty."



*Outspan*, South Africa's leading weekly periodical, quickly asked to be involved, along with Westmore Cosmetics. Contests were held throughout South Africa at ACT cinemas, with provincial finals being held in July. It culminated in a 'Luxury Fortnight' in Johannesburg starting the first week of August.<sup>45</sup>

For its part, Universal was guaranteed that its films would be shown exclusively during provincial semi-finals and finals, and during the 'Luxury Fortnight.' Promotional material on all of Universal's female stars, such as Maria Montez, Yvonne diCarlo, Paula Croset, Joan Fontaine, Ava Gardner, Susan Hayward, and Deanna Durbin were distributed to ACF's theatres throughout South Africa. Furthermore, ACF reminded bioscopes owners and managers of the enormous commercial value of a South African Hollywood star: "It should be remembered, too, that a really successful 'star'—and the winner may develop into such—will be magnificent exploitation material for years to come."<sup>46</sup>

This contest, like other national beauty contests, was limited to South Africans of European descent. The promotion, however, spread throughout South Africa's cinemas. Feature stories and entry blanks filled ACF's monthly magazine *Stage and Cinema*, and newspapers coverage was widespread. Paralleling the beauty contest, ACF joined with the Federated Chamber of Industries to run a talent contest (which audiences loved because they got to vote), which Afrikaans comedian Al Debbo won. The Dutch

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<sup>45</sup> *Action!*, March 1948, 1-2; *Action!*, May 1948, 7..

<sup>46</sup> *Action!*, May 1948, 16-17. To this end, judging was to be orchestrated so that strong candidates met each other in the final. As *Action!* explained, "'winners' should not, it was pointed out, be set to compete against each other in preliminaries, but be sorted out so that the right type of finalist appeared in all later stages."

Reformed Church raised an objection to the bathing dress parade, but ACF decided to go ahead with contest, advising cinema managers to make “tactful concessions where needed.”<sup>47</sup>

Cape Town’s finals at the Alhambra were attended by the Mayors and Mayoresses of Cape Town, Paarl, Parow, Goodwood, Fish Hoek, Simonstown, Pinelands, Worcester, Bellevue, Strand, and Somerset West. In late July Donald O’Connor, Universal Pictures star, was welcomed to Cape Town with a 551 foot banner that read “WELCOME TO A GREAT STAR,” and then rushed up to Johannesburg for the ‘Luxury Fortnight’ and Hollywood Beauty Queen Contest. As Episodes 476-479 of *The African Mirror* detail, the finalists were given a tour of Johannesburg in a Pan American Airways Constellation airplane, visited Vereeniging to help raise funds for polio research, and a ride up Table Mountain. At the end of the ‘Luxury Fortnight,’ June Fulton of Port Elizabeth was crowned ‘South Africa’s Beauty Queen.’<sup>48</sup>

These contests attest to the drawing power of the American cinema and of the dream of becoming a Hollywood film star in the 1940s and 1950s for those tens of thousands of miles away from Hollywood. The South African film industry, in conjunction with Hollywood, forged a particularly glamorous and powerful image of America that appealed strongly to South Africans. For example, although they were

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<sup>47</sup> Ibid. ACF advised its cinema managers to visit local dance studios, photograph shops, and swimming baths in search of suitable young ladies “not averse in a swimsuit,” and when the contest was run, dignity should be maintained: “Girls need not parade right down the stage, encouraging whistling or cat-calls, but can pass through some dignified, impressive setting.”

<sup>48</sup> *Action!*, August 1948, 1; *Contents of The African Mirror*, Volume 13, 1948-1950.

headed off to London to perform, the chorus of the play “Perchance to Dream” were the first to enter the 1948 contest because, as *Action!* pointed out, “they realise that a prize of this sort, which only a small minority of them would finally attain, after years of struggle, is perhaps a possibility nearer than they thought.”<sup>49</sup> Moreover, these contests, and the South African cinema in general, were seen as part and parcel of a modernizing mission which would place South Africa on a world stage, as ACF declared:

This is ‘big stuff,’ not only in the cinema world, but in the history and prestige of South Africa. Imagine the headlines throughout Europe when the South African star is found . . . and when she soars to the top one day, she will always be remembered as a ‘product’ of South Africa.<sup>50</sup>

After June Fulton won, Port Elizabeth’s premiere theatre—the Grand—put her name in lights, with a map of South Africa under it, reading

J u n e F u l t o n  
from  
South  
Africa  
to  
HOLLYWOOD

*The African Mirror* followed her progress to America, where she was met by Donald O’Connor. She then presented a lion cub to the Mayor of Los Angeles. June’s next few months in Hollywood were followed closely by the South African press and ACF’s publications. However, she failed to make an impact in Hollywood and returned to South

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<sup>49</sup> *Action!*, March 1948, 1-2.

<sup>50</sup> Ibid.

Africa in 1949, where she married a British Royal Air Force pilot.<sup>51</sup>

ACF's exploitation of Hollywood films, through its trailers, newsreels, contests, advertisements, business and media tie-ins, posters, and stunts, put a 'live,' almost vaudevillian feeling into Hollywood pictures. Bioscope managers did not simply rely on the films to attract patrons, and especially with the nature of the circuit, third-run cinema owners felt more pressure to 'exploit' their films which had already been shown two to three times in their town. Not only were American pictures themselves bringing images of wealth, glamour, and conspicuous consumption, but the activities off-screen were providing almost as many examples promoting the conspicuous consumption of 'bioskoopbeskawing.'

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<sup>51</sup> *Action!*, December 1948, 11; *Contents of the African Mirror*, Volume 13, 1948-1950.

## CHAPTER SIX

### THE DEATH OF THE RESIDENTIAL AND DOWNTOWN BIOSCOPE AND THE DECLINE OF AMERICAN IMAGES IN CAPE TOWN, 1945–1960

By the early 1960s, the cinema landscape had begun to change in Cape Town. Smaller theatres replaced the picture palaces downtown, and drive-ins and drive-to multiplexes replaced residential cinemas. This was due to several factors. First, because of its competition with television, Hollywood cut its film production drastically in the middle of the 1950s, which meant that there was less product on the South African circuit and more repeats on the South African screens. Second, as Cape Town's city planning focused on residential segregation and major road construction, from the fly-overs on the foreshore to the completion of the dual carriageways of De Waal Drive and Table Bay Boulevard, and as real estate prices climbed in the Central Business district and elsewhere, the four-floor stand-alone cinema palaces could not generate the same profits that several floors of office space offered. This translated into an increase in tiny urban theatres and huge drive-in cinemas, but unlike the Rand, the growth of the drive-in was slowed by city council members. Finally, the images produced in Hollywood were changing, as America began to question some of its social conventions.

#### TELEVISION, MONOPOLY HEARINGS, AND STER-INRY

South Africa's staple diet of Hollywood 'B' movies such as Charles Starrett's (also known as the Durango Kid) Westerns began to ride off into the sunset in the early 1950s, leaving a gap in the Cape's exhibition schedules. Unable to compete effectively with television, Hollywood drastically cut its output beginning in the mid 1950s. Repeat

showings of films, the second and third time around, did not attract much of an audience. Moreover, the film shortage made cinemas much more guarded about sharing the rights to a film with another exhibitor in the area, because as a theatre began to rely on repeat performances it became more vigilante about making sure a competing exhibitor did not pre-empt the second or third repeat by showing the film. The fact that not all films were allowed to be shown in Non-European cinemas furthered dwindled the amount of product available for Cape Town's bioscopes.

The Big Three, which in 1956 amalgamated into the Big Two when Fox bought out ACF, made elaborate plans for more cinemas in South Africa in the middle of the 1950s. Spyros P. Skouras, the chairman of Twentieth-Century Fox, visited Cape Town in July 1956 and promised that South Africa's Mother City would soon have at least two drive-in cinemas, along with the first new cinema to be built for Natives and to be run by Natives at a location near the city. The Native theatre would likely serve, Skouras pointed out, as "the forerunner of many more throughout the country. In time it was proposed to make films specially for non-Europeans."<sup>1</sup> But Hollywood's drop in

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<sup>1</sup> *Cape Times*, 30 June 1954; *Cape Times*, 10 February 1956; *Cape Times*, 29 June 1956; *Cape Times*, 16 July 1956. For example, in 1953, ACT announced it planned to build a small theatre in the Gardens which would not have a big seating capacity but would be, according to the *Cape Times*, the most comfortable in the Union. The plans were dropped as ACF drew closer to a merger with Fox. By 1954, Fox and ACT were planning cinemas together, contemplating eight new theatres in Southern Africa to go with the 12 that Fox already owned outright in South Africa. MGM also planned to build a chain of 20 cinemas in Southern Africa at an estimated cost of £4,000,000–£5,000,000 which were to include three new cinemas in Cape Town. With Hollywood's financial slump, in June 1954 MGM decided to buy and revamp certain ACT theatres, such as the Plaza in Cape Town, and drop the plan to build new theatres. In February 1956 MGM claimed it would open at least five new cinemas and four drive-ins in Southern Africa when Mr. Mike Davis, head of MGM South Africa, returned from an international MGM meeting in Hamburg, Germany

production signaled a downturn in the industry and most construction plans were halted.

Graph 6 on page 183 below illustrates the drop in Hollywood production which occurred in the middle of the 1950s and affected Cape Town one to two years later. While the majority of films still came from Hollywood, they had dropped in some instances nearly 20%, from well over 90% of the films shown in 1946 to just over 70% in some parts of Cape Town, while the number of British, South African and Continental films increased.

In March 1960, while the Board of Trade and Industries conducted hearings into monopolistic practices by Twentieth-Century Fox in Pretoria, the National Government restructured the cinema tax system by abolishing the 10 d. per foot customs tax and increasing the tax on the tickets actually sold by exhibitors. This removal of the customs tax, which took effect 1 July 1961, was a boon to new distributors, who no longer had to pay between £500 to £600 to import a feature film. Smaller films companies—and film societies—could afford to import films (and extra copies of films for quicker circulation) without an enormous amount of capital up front.<sup>2</sup>

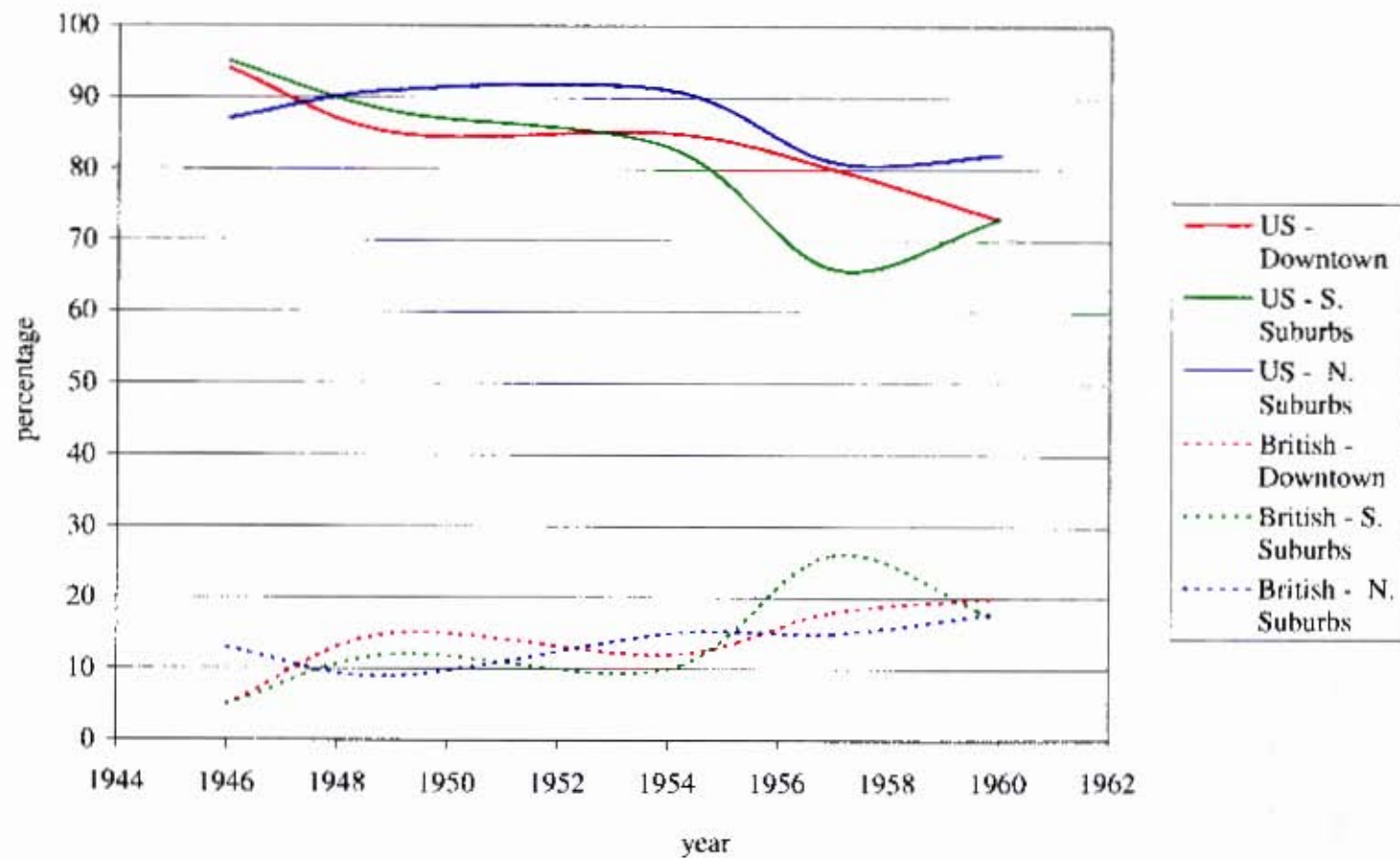
Furthermore, the cinema monopoly hearings concluded in 1962 that Fox did indeed hold a monopoly on film distribution. While deciding to keep the monopoly intact

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with blue prints for new cinemas in South Africa, which he claimed would be different than anything constructed so far in South Africa, with “perfect vision from every seat in the house.” In June 1956 Fox announced the building of 11 ‘super’ drive-in theatres in the Union, as well as renovations of existing ACT theatres. But by the late 1950s very few of these construction plans had come to fruition.

<sup>2</sup> Companies such as Caltex and Mobil enjoyed the new duty because their travel films, or infomercials, which they distributed to audiences for free showings, no longer fell under the 10 d. duty (which they did in the past because they were considered advertisements).

GRAPH 6: NUMBER OF US FILMS v. BRITISH FILMS BY NEIGHBORHOOD. 1946-1960





because it was felt that the monopoly provided a reasonable service to the South African public, the Board of Industries and Trade forced Fox to limit its contracts with its exhibitors to a single-year, effectively eliminating the guarantee Fox had previously that it would have outlets for its motion pictures in South Africa. With increasing competition and increasing financial difficulties in America, by the middle of the 1960s Fox was ready to sell its South African subsidiary to its primary competition, Ster-INRY.

### ZONING, DRIVE-INS AND THE DEATH OF THE RESIDENTIAL CINEMA

In 1920s Cape Town, the recently constructed suburb of Pinelands and the coloured housing scheme Maitland Garden Village were built upon the British ‘Garden-City’ model in which homes were separated from shops and markets. By the 1940s, with the pressing need for low-cost housing and continued segregation, as Bickford-Smith points out,

the ‘city-practical’ style of the United States gained greater importance. This emphasised the logical arrangement of urban space through ‘zoning’—into separate residential, commercial, or industrial areas—for more efficient economic production. The favoured architectural design was stark and spacious, with the use of industrial materials (like concrete) in their rawest form. . . . [This] modernist town planning fitted well with segregationist thinking. Both were concerned with zoning, with placing people in appropriate space, moving them from inappropriate localities.<sup>3</sup>

Ironically, this modern form of urban design imported from America helped doom the American influence of the cinema in Cape Town. The cinema, with its billboards, posters and neon signs, was increasingly moved out of residential areas, and soon the majority of Capetonians saw the cinema only when passing by in an automobile, taxi or bus. The

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<sup>3</sup> Bickford-Smith, van Heyningen, and Worden, 398.

Americana of the cinemas that greeted Capetonians in the 1930s, 1940s, and 1950s was now zoned off.

Downtown, with higher rental costs and less films to show, cinema owners opened smaller theatres that were targeted to more specific audiences. They were often located in larger office buildings, significantly reducing the amount of Hollywood exploitation. For example, in September 1961, the Monte Carlo was opened in the Broadway Centre on the Foreshore. Designed by Cape Town architect Ted Saffer, the 600-seat cinema was equipped with the most advanced projection equipment to date (which cost R40,000), a steep-raked floor to ensure the best possible view, and a refined modern decor, with motifs in white relief on a blue background and a silver cascade curtain. With its location amongst the newly constructed office buildings of the Foreshore and its luxurious interior, the Monte Carlo tried to attract a wealthier clientele to a cinema three times smaller than the Alhambra.

Even smaller than the Monte Carlo, the 300-seat Pigalle tea-room cinema opened at the top of Adderly Street in August 1960 decorated with a number of scenes of Paris. Old Parisian street lamps not only provided illumination but also bore street signs in semi-French indicating exits and 'toilettes.' It joined its sister cinema—the Old Tivoli on Darling Street—as the newest biocafes in Cape Town. These biocafes continued the tradition of exhibiting older, third-run films on a continuous basis, but with a more

refined atmosphere (at first) than the biocafes near the railway station.<sup>45</sup>

These small first-run cinemas and biocafes found it difficult to survive as the number of Hollywood films plummeted. In October 1958, Bert Fisher opened the Broadway Cinema on the corner of Heerengracht and Hertzog Boulevard to rave reviews. The tiny, 344-seat Broadway, compared to the enormous Plaza, Colosseum, Van Riebeeck and Alhambra picture palaces with their 1,500–2,000 seats and imposing facades, was designed for comfort and intimacy, with the latest cinematic advances from Hollywood. Ivor Jones, film critic of the *Cape Times* described the Broadway as “intimate, beautifully appointed, efficiently air-conditioned, and boasts a “Deep-Curve” screen that gives the picture unusual clarity.”<sup>46</sup>

But the Broadway was built in a vast office block on the Foreshore. In spite of aggressive attempts at exploitation, such as specializing in Continental films and a European, upper-class atmosphere in which the usherettes, according to Fisher, were “tastefully dolled up in evening gowns,” the Broadway had problems attracting patrons.<sup>47</sup>

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<sup>4</sup> *Cape Times* 15 September 1961; *Cape Times*, 22 September 1961. A typical late 1950s British comedy—*Dentist on the Job*—along with South Africa’s Secretary of Health, Dr. B.M. Clarke, opened the Monte Carlo (to scathing reviews which tired of this formula based on verbal humor).

<sup>5</sup> *Cape Times*, 5 August 1960.

<sup>6</sup> *Cape Times*, 22 October 1958. In the 1950s Hollywood invented techniques such as Cinemascope, VistaVision, Three-Dimensional Viewing or Panavision screens in an effort to draw Americans away from their television sets.

<sup>7</sup> *Cape Argus*, 18 October 1958. The Broadway’s opening film was the Italian sex-romp *Scandal in Sorrento* in which Sophia Loren romances Vittorio De Sica to make a lover jealous. It was panned in the press. As for cinema advertisements—the hallmark of American consumer culture—Fisher considered not showing any, but came to the conclusion that the financial loss would be too great without them.

In less than a year, the Broadway was in financial difficulties. Unable to procure a steady supply of new releases outside of the ACF/Fox monopoly, who as stated above were reluctant to share the dwindling number of Hollywood films with competitors, the Broadway quickly went into receivership. On 15 July 1959, Justice Winsen of the Supreme Court in Cape Town put the Broadway Cinema under a provisional order of liquidation because the company was unable to pay its debts and had liabilities exceeding its assets by £1,500.<sup>8</sup>

The film industry found it more economical to move to the increasingly-zoned areas of the suburbs, where drive-in cinemas had begun to command large audiences throughout South Africa and were changing the way people went to the cinema. Drive-ins became popular in America in the early 1950s, and South Africa's coverage of American cinema in its newspapers and film magazines led to a desire for such cinemas in South Africa. For example, in December 1952, the 'Man on the Spot' column in the *Cape Times* reported on a friend who had just returned from Johannesburg and had been turned away twice from sold-out drive-in cinema performances. While he thought that the weather in Johannesburg and Pretoria was better suited to drive-ins, the 'Man on the Spot' felt that Cape Town was also in need of the latest cinema craze from America:

Their occupants look up at a mammoth screen, eat hot dogs, drink coffee, listen to the programme through a loud speaker unit which clips on the dashboard. Even if it's raining, the show goes on. You are snug in your car.<sup>9</sup>

As ACF and Fox dallied on plans for drive-ins, new South African distribution firms

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<sup>8</sup> *Cape Times*, 16 July 1959.

<sup>9</sup> *Cape Times*, 2 December 1952.

such as Film Import (Koop) and Ster-INRY began to build 150-foot screens on the Rand. Throughout South Africa, drive-in cinema construction boomed in the middle and late 1950s, especially on the Rand. *Volkshandel*, the journal of the Afrikaanse Handelsinstituut, reported in January 1961 that about 50 drive-ins had been built in the past five years, and 30 more on which construction already had begun. One drive-in in Johannesburg had even opened on top of a mine dump.<sup>10</sup>

Drive-ins arrived later in the Cape than on the Rand partly because they were seen as a business risk in the rainy winters of the Cape Peninsula. John Clarke, branch manager of ACT in Cape Town, pointed out that “[T]he Cape Peninsula, with its late twilights in the summer and rain in the winter, was not really a good locality for drive-ins, but the Transavaal was perfect.”<sup>11</sup>

But a lack of willing investors was not the problem in the Cape. Rather, the Cape Divisional Council continually rejected drive-in applications as Council members could not agree where to put the new drive-in cinemas. In November 1958 alone, the Works Committee of the Cape Divisional Council recommended that six drive-in applications be refused. Most refusals were issued on the grounds that they were threats to the natural landscape, residential peacefulness, or the new zoning regulations of the suburbs. For example, in January 1956, the Cape Divisional Council refused an application for a drive-in cinema on Main Road in Lakeside because the proposed site was not considered a business-zone under the town-planning scheme. In another example six months later,

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<sup>10</sup> *Cape Times*, 16 February 1961.

<sup>11</sup> *Cape Times*, 27 July 1961.

the Cape Town City Council received an application from local businessmen to build a drive-in on a six-acre site on Green Point Common. The City Engineer, Mr. S. S. Morris, rejected the application and suggested a plot on Alexandra Road in Mowbray, next to the nearly-finished abattoir, as the only feasible spot in the city. The Director of the Abattoirs, however, objected, stating that the suggested site was windy and unprotected, and argued that a drive-in would delay the development of the abattoir for three or four years. In March 1957, Bellville's application for what the *Cape Times* called a 1,002 car "modern and aesthetic" drive-in with an entrance on the Borchers Quarry Road and an exit on Klipfontein National Road was turned down because the cinema would infringe on the building lines of the national road.<sup>12</sup> Furthermore, the Cape Town City Council noted that because the drive-in's entrance was a primary road to the airport and its exit was on the national road, the drive-in would cause potential traffic problems.

Moreover, many residential communities did not savor the idea of the increased parking and noise of a drive-in theatre, or the threats they posed to the natural beauty of the Cape. An application for a drive-in in Newlands adjoining Main Road by Major W.V. Norris was turned down as early as 1950 as the Chief Traffic Officer and the Finance and General Purposes Sub-Committees of the City Council objected that a drive-in would eliminate parking for the rugby matches at Newlands and cause enormous traffic problems. In 1958, Constantia was not amused by the possibility of a drive-in spoiling the natural beauty of the area. Plans for three cinemas in Hout Bay area (one near Constantia Nek, one a plot known as Lot Oudeschip off Mountain Street and Victoria

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<sup>12</sup> *Cape Times*, 18 July 1956; *Cape Times*, 25 March 1957.

Drive, and one in the Constantia Nek area near the Bergvliet Township) met with fierce resistance from the Constantia Landowners' Association and Senator S.P. Lategan, who proclaimed that "the Constantia area is famed for it's [sic] beauty, and drive-ins must not come to the Constantia-Hout Bay area."<sup>13</sup> None of the planned cinemas were built in Constantia.

When drive-ins were approved, it was on the grounds that the surrounding areas be disturbed as little as possible. For example, a Non-European drive-in at Ottery on Montagu's Gift Road was approved subject to the surrender of land for road widening, a £2,000 fee to defer the cost of regulating traffic, and strict regulations prohibiting advertising visible from the road (except of the film and cinema itself), along with 'No Parking' signs along the access roads to prevent non-paying customers from watching the film and causing noise and traffic problems.<sup>14</sup>

Drive-ins were also seen as having possible integrationist effects. For example, an application for an open-air cinema for Non-Europeans by Mr. V. R. Gautschi in Ottery was turned down in 1957 because the area had been zoned for agricultural-use only and served as a buffer between the proposed residential neighbourhoods of Ottery and Grassy Park (though Gautschi pointed out that he could not obtain permission in a more built up area or on an arterial road). Although the Joint Town Planning Committee had no objection to the drive-in, the Citizens' Housing League Utility Company objected strongly because it felt that the drive-in was too close to the Company's proposed Ferness

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<sup>13</sup> *Cape Times*, 23 October 1958.

<sup>14</sup> *Cape Times*, 29 October 1958.

Township Extension No. 1 for Europeans, which it explained in a letter to the Divisional Council:

This township is separated from the site only by Carol Street and, in the opinion of the board of the company, it is highly undesirable for a drive-in cinema, particularly for a different racial group to be established in such close proximity to a European residential area.<sup>15</sup>

Most Cape Divisional Councillors were eager for the revenue produced by such cinemas, but not in their own wards. In December 1958, Mr. T.E. Williams of Sea Point argued that drive-in cinema goers should be able to enjoy the sea breezes of Hout Bay while watching a film, and that it would help draw some of the congestion away from Sea Point. Councillor J. Dreyer, however, countered that sea-breezes existed also in Sea Point, and that Sea Point would be a perfect place for a new drive-in. In January 1959, Mr. I. Frank, councillor, said that it was iniquitous to property owners in Constantia who have moved there to seek peace and quiet to suddenly be subjected to the raucous noises inseparable from drive-in cinemas. In February 1959 Councillor W.C. Huskison objected to plans for a new drive-in cinema in Noordhoek, claiming that “[T]here are a lot of people living there and with that township in the vicinity there are bound to be bicycles and people on the roads in the evenings.”<sup>16</sup> Councillor P.J. van Eck of the Northern Suburbs reminded the Board that it was unfair to discriminate between one taxpayer and another: “When you discussed the drive-in cinema at the Cape Showgrounds, Goodwood, I was the only one to protest. Now you want to make a distinction between the people in

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<sup>15</sup> *Cape Times*, 27 November 1957.

<sup>16</sup> *Cape Times*, 29 January 1959; *Cape Times*, 26 February 1959.



Goodwood and those in Constantia.”<sup>17</sup>

The new Northern and far Southern Suburbs ended up as the primary sites for Cape Town’s drive-ins, and four were built in the Cape Peninsula between 1957 and 1961. Bert Fisher’s Sky-View (originally planned as the Starlight) Drive-in opened on 6 December 1957 on the old Stikland Farm in Kuils River. It could accommodate 750 cars, and included a special screen to prevent distortion of the picture by rain, a self-service cafeteria and a playground for children which stretched over 16 acres. Eight months later, on Tuesday August 27, 1958, Fisher opened the £55,000 Sunset Drive-in, off Strandfontein Road in Wetton, near Wynberg, with what was reputed as the biggest drive in projection and sound equipment in Africa. The Sunset was equipped with parking for 950 cars and an 80 foot tall screen.

Fisher’s theatres, however, were eclipsed by news that its competitor, Twentieth Century Fox, had already begun work on a bigger drive-in in Goodwood and another one in Pollsmoor. Opened on 13 April 1959 by the Mayor of Goodwood, Mr. G. Consani, with the Pat Boone musical *Mardi Gras* as feature film, the Goodwood Drive-in had the largest screen in the country (126 feet by 54 feet) and space for a thousand cars. Finally, Fox’s Sea-Breeze was opened on 6 October 1959 in Pollsmoor by Senator S.P. Lategan. It included a children’s playground with swings, slides and other amusements, and had

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<sup>17</sup> *Cape Times*, 24 December 1958. The assumption, however, was that the Cape needed drive-ins, sometimes more than other projects. For example, in late April 1959, in response to the Cape Council’s grant of an application to Mr. R.S. Quibell to build a drive-in cinema on Main Road in Retreat, Mrs. Z. Gool expressed her dissatisfaction because the area had been reserved for single dwellings which she felt were needed far more badly than a drive-in cinema.

room for 625 cars and a cafeteria.<sup>18</sup>

In 1957, Bert Fisher argued that drive-ins were just what the busy Capetonian desired:

Drive in cinemas are family affairs. The important thing to the usual family man, after a long days' work, is that he should not need to change or dress up to go out again and then struggle to find parking near a town cinema. He can go to a drive-in cinema dressed as he pleases and can enjoy a film without having to leave his car.<sup>19</sup>

This ease and convenience of drive-in cinemas significantly changed not only the cinema-going experience, but the amount of marketing and advertising techniques available to the theatre managers. There was no main foyer or lobby in which to place elaborate exhibits or contests. The stage at a drive-in was too large to perform skits which touted upcoming attractions. Moreover, the film itself had to compete with the wind, rain and evening light, with children crying, and with faulty receivers. Most importantly, the drive-in to a large degree often segregated people not only by race but by car. Enforced segregation meant that the parking spaces at mixed drive-ins such as the Sunset were divided in two: one half for whites, and one-half for coloureds. But a drive-in also allowed patrons to segregate themselves from other cars, which was impossible to do in bioscopes such as the Star, National and West End. Finally, as cinemas moved out of residential areas and into the South African suburbs, Cape Town was slow to follow. By the end of 1961 Johannesburg's had nearly 70 drive-ins; Cape Town had a mere four.<sup>20</sup>

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<sup>18</sup> *Cape Times*, 13 April 1959; *Cape Times*, 5 October 1959.

<sup>19</sup> *Cape Times*, 17 August 1957.

<sup>20</sup> Bickford-Smith, 421.

## CHANGES IN AMERICAN FILMS

Most importantly, the images from America were changing, and coming more into conflict with the views of the South Africans who controlled which films were shown. The staple films which had remained popular in Cape Town for all audiences from the 1930s through the 1950s—the musical, the detective story, and the western—had changed significantly in content by the late 1950s. The fantasy world of the western, the musical, and the slapstick comedy, of the elegance and cleanliness of the 1930s, 1940s, and 1950s, had been replaced by the overtly brooding sexuality and angst of James Dean, Marlon Brando, and Elvis Presley. American films had become more serious and more realistic, with films such as *Down on the Waterfront* interrogating the ethical foundations of American society. American westerns, such as John Ford's *The Searchers*, became extremely dark, questioning the premise of Manifest Destiny and the story line that the cowboys always won over the Indians. Hollywood was no longer glamorous and catchy. Rather, it had become unseemly. Films such as *Rebel Without a Cause*, *the James Dean Story*, Tennessee Williams's *Baby Doll*, Marlon Brando's *The Wild One*, and the boxing film *Somebody Up There Likes Me*, were seen, even by the U.S. Government's information branch USIA, as an inappropriate reflection of American 'values' and way of life. For example, in 1959 USIA rejected 82 Hollywood films for use in its overseas film programme, and Mr. Turner Shelton, head of USIA's Motion Picture Service, reported to a House of Representatives Sub-committee on Appropriations in Washington, DC that such films "do not properly reflect the life and culture of the United

States.”<sup>21</sup>

Hollywood had changed its message and output, and South African cinema was changing too. Such films came into conflict with apartheid. Censorship increased in films that were increasingly risqué, and the South African government instituted a subsidy program which promoted locally produced Afrikaans films. *Film World*, a South African magazine begun in 1958, reflected this change in film messages, with the dream world of Hollywood being replaced with more realistic affairs. No longer was the emphasis on bright musicals or happy westerns. Drive-in cinemas were replacing the traditional theatre palaces, isolating families in their cars from other audience members. Such cinemas eliminated the daily interaction of billboards, posters and neon signs in their neighborhoods, broadcasting the latest Hollywood stars in their latest adventure or romance. Access to Americana in Cape Town was being limited.

In the 1960s in Cape Town, American films continued to run in the bioscopes, but the content and the context had changed. American films were no longer as glamorous as they used to be, and neither was a night out at the Avalon or Alhambra. By the early 1970s the vast majority of this picture palaces were gone, and so were the swamp creature-headed bioscope doormen wandering Main Road in Salt River, reminding Capetonians what was on at the bioscope that night.

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<sup>21</sup> *Cape Times*, 3 July 1959.

## CONCLUSION

As this thesis shows, African Consolidated Films (ACF), Twentieth Century Fox, and Metro-Goldwyn-Mayer determined the viewing selection of South African filmgoers from the 1930s through the 1950s, a period of explosive growth in the cinema in South Africa. The Big Three made it nearly impossible for images other than those from Hollywood, and less frequently from Britain, to make it on to the silver screen. They controlled more than three-quarters of the feature film releases, owned one-fifth of the theatres throughout the country, and provided all but 20 of the 407 independent cinemas with their product. The biggest of the Big Three in South Africa—ACF—controlled the more lucrative urban market, owning over 40% of South Africa's urban cinemas, prompting Dr. A.J. Norval, the Chairman of the Board of Trade and Industries Commission inquiring into monopolistic practises in the film industry, to proclaim in 1960 that the Big Three had “a stronghold on the cinemas in this country.”<sup>1</sup>

But more than just the number of films and their owners, there was a bioscope culture which existed in Cape Town that was part Hollywood and their glamorous films, part the ingenuity of the bioscope managers, and part how Capetonians reveled in a night at the local bioscope. This thesis illustrates a system of ‘exploitation’ between the American film industry and South African cinema managers that saturated South African towns with a ‘dream world’ of wealth and adventure. It also shows the connections

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<sup>1</sup> Board of Trade and Industries, “Interview with Twentieth-Century Fox,” 16 November 1960, 7, Source RHN, Volume 179, Reference 2/101/9, Investigation under the Regulation of Monopolistic Conditions Act into the Motion Picture Industry, Records of the Board of Trade and Industries, NA-SA.

between the cinema and other businesses such as local shops, the press, the fashion world and the music industry, a situation which reinforced a burgeoning culture of consumption in South Africa and connected South Africa to a larger world that was viewed by many as 'modern' and 'advanced.'

Unlike the majority of 'globalization' studies, this thesis does not detail the reactions to 'Americanization' by South African politicians and intellectuals, which partly explains why such a study does not fit into a dualistic interpretation that American culture was either loved or despised by South Africans. Rather, this thesis illuminates the deep inroads American capital and culture made into the lives of Capetonians in the 1940s and 1950s. As Chapter Two illustrates, the Cape Town press provided a space for South Africans to comment on America, and the press used events in America to criticize the growing restrictions of the apartheid state (and occasionally the United States). But this thesis also shows that the press itself was immersed in the stereotypes provided by international wire services, advertisements and Hollywood feature stories.

This study also adds to the growing number of historical monographs on cultural life in Cape Town in the twentieth century, and ventures into the relatively uncovered territory of South African consumer culture. While this thesis points out the uniqueness of the Cape in respect to the number of films allowed to be shown in coloured areas, it can hopefully be used as a starting point for similar inquiries in other urban areas such as Johannesburg, Durban, and Pretoria. Further studies are needed on the close connections between the music and film industries in Cape Town, on Coon Carnival's use of American names, images and songs, and on the invasion of other American

cultural items in post-World War II South Africa, such as comic books and chewing gum.

# APPENDIX

## SUMMARY OF FILMS AT SELECTED CAPE TOWN CINEMAS

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Films in this Appendix are classified by title, year of production, genre, country of origin, production company, film synopsis, and major actors. Genres are divided into six: adventure (includes war), comedy (includes romantic comedy and animated comedy), drama (includes romantic drama and biography), musical (includes musical comedy), thriller (includes suspense, horror, and mystery), and western. Film synopses are based on *Halliwel's Film & Video Guide* (ed. Jim Walker, New York: HarperCollins, 1998), Internet Movie Database, Limited's *The Internet Movie Database* (<http://www.imdb.com>, <1990–2000>, Accessed March–October 1999), and the author's personal viewing.



# **CENTRAL BUSINESS DISTRICT**

## **1946-60**

INCLUDES:

1946 PLAZA

1946 COLOSSEUM

1946 ALHAMBRA

1949 PLAZA

1949 COLOSSEUM

1949 ALHAMBRA

1949 VAN RIEBEECK

1954 PLAZA

1954 COLOSSEUM

1954 ALHAMBRA

1954 VAN RIEBEECK

1960 PLAZA

1960 COLOSSEUM

1960 ALHAMBRA

1960 VAN RIEBEECK

# 1946 Plaza

January	February	March	April	May	June	July	August	September	October	November	December
am & pm: <i>Anchors Aweigh</i> 1945 Musical USA MGM Two sailors on leave in L.A. get involved with boy who wants to join the navy Gene Kelly, Frank Sinatra at Orange March 1954	am & pm : 1. <i>Abbot and Costello in Hollywood</i> 1945 Comedy USA MGM Two agents have adventures in a film studio 2. <i>Crime Does Not Pay</i> 1935-47 Drama USA MGM Re- enactments of recent crimes in America introduced by state governor or police chief	am & pm: <i>Ziegfeld Follies</i> 1946 Musical USA MGM In heaven Florenz Ziegfeld dreams up a spectacular revue Fred Astaire, Gene Kelly at Scala Septmeber 1946	am & pm: <i>A Letter for Evie</i> 1945 Comedy USA MGM Girl's letter to unknown soldier responded to by wimp who sends photo of he-man buddy - gaffes ensue John Carroll, Marsha Hunt	<i>The Last Chance</i> 1945 Drama Switzerland Propaganda piece in which Englishman and American escape Italian fascist camp and are helped by refugees into Switzerland E.G. Morrison, Ray Reagan	am/pm: <i>The Harvey Girls</i> 1946 Musical USA MGM A chain of 19th century restaurants hire young ladies to go out west as waitresses Judy Garland	<i>The Great Waltz</i> 1938 Musical USA MGM Young Johann Strauss becomes waltz king in Hollywood 's set of Old Vienna Fernand Graver, Miliza Korjus	<i>Two Sisters From Boston</i> 1946 Musical USA MGM Two girls visiting New York at turn of century find work at saloon in the Bowery Kathryn Grayson, June Allyson	am & pm: <i>The Green Years</i> 1946 Drama USA MGM A young boy brought up strictly in Ireland makes friends with his mischeviou s grandfather Charles Coburn, Gladys Cooper, Dean Stockwell	am & pm: <i>Courage of Lassie</i> 1946 Drama USA MGM Lassie among wild animals and birds, with mountain blizzard Liz Taylor, Frank Morgan	<i>Three Wise Fools</i> 1946 Comedy USA MGM Three old men adopt an orphan and soften up Margaret O'Brien, Lionel Barrymore & featurette 'Britain Can Make It' & Cartoon	<i>Faithful in My Fashion</i> 1946 Comedy USA MGM Soldier on leave causes havoc in department story where his girlfriend is manager Donna Reed, Tom Drake

## 1946 Colosseum

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>Elephant Boy</i> 1937 Adventure GB London Film Productions Film based on Rudyard Kipling's "Toomai, of the Elephants", in which a small native lad claims he knows the congregating place of the elephant hordes Sabu at Gaiety August 1946 pm: <i>I Live in Grosvenor Square</i> 1945 Comedy GB ABP A duke's daughter falls in love with an American air force sergeant in romantic comedy Anna Neagle, Rex Harrison</p>	<p>am: <i>Lake Placid Serenade</i> 1944 Musical USA Republic A Czech girl skater is sent to America to represent her country Vera Hruba Ralston pm: <i>Going My Way</i> 1944 Musical USA Paramount A young priest comes to a New York slum parish and after initial friction charms the old pastor he is to succeed Bing Crosby, Barry Fitzgerald <i>Academy Award - Best Picture, script, original story, director, actor, supporting actor, song</i></p>	<p>am: <i>Twilight on the Prairie</i> 1944 Western USA Universal Vivian Austin, Jimmy Dodd, Leon Errol, Eddie Quinlan pm: <i>Over 21</i> 1945 Comedy USA Columbia A famous lady screenwriter copes with wartime domestic problems while her husband is off at the war Irene Dunn, Alexander Knox, Charles Coburn</p>	<p>am&amp;pm: <i>Thunderhead, Son of Flicka</i> 1945 Adventure USA FOX More adventures of a young boy and his pet colt (sequel to <i>My Friend Flicka</i>) Mary O'Hara, Roddy MacDowell FOX</p>	<p>am: <i>Colorado Sunset</i> 1939 Western USA Republic Gene discovers that the ranch they bought is really a dairy farm and subject to intimidation from a protection racket that prevents dairy products from reaching the market Gene Autry at Star in May 1946 pm: 1. <i>The Enchanted Cottage</i> 1945 Drama USA RKO A plain girl and a disfigured man are beautiful to each other Dorothy McGuire, Robert Young 2. Jeanne Gautier (violin) and Albina Fini (piano) in concert</p>	<p>am: <i>Cowboy in the Clouds</i> 1943 Western USA Columbia Charles Starrett pm: <i>Experiment Perilous</i> 1944 Thriller USA RKO A wealthy husband becomes insanely jealous of his wife Hedy Lamar, George Brent</p>	<p>am: 1. <i>Hidden Valley Outlaw</i> 1944 Western USA Republic Lawyer Leland evicts ranchers, frames Wild Bill and gets the town to lynch him at Gaiety September 1946 2. <i>Rockin' in the Rockies</i> 1945 Comedy USA Columbia The 3 Stooges act as show biz hopefuls on a Western ranch at Capitol August 1946 pm: 1. <i>Lady on a Train</i> 1945 Thriller USA Universal A girl sees a murder but can't make anyone believe her at Capitol September 1946; at Grand October 1946 2. World Title Boxing</p>	<p>am: 1. <i>Dumbo</i> 1941 Drama (Animated) USA Disney A baby circus elephant finds that his big ears have a use after all 2. <i>Sundown Valley</i> 1944 Western USA Columbia Charles Starrett at Orpheum September 1946 pm: <i>Those Endearing Young Charms</i> 1945 USA Drama RKO An air corps mechanic loves a shop girl Robert Young</p>	<p>am/pm: <i>Fantasia</i> 1940 Adventure (Animated) USA Disney A concert of classical music is given cartoon interpretations Stokowski &amp; Philadelphia Symphony Orchestra</p>	<p>am: <i>Bullets and Saddles</i> 1943 Western USA United Artists Hammond and his gang are after Charlie Craig. So Mother Craig sends for Crash, Denny, and Alibi who are soon on the job in this, the finale of the Range Busters series at Orpheum December 1946 pm: <i>For Whom the Bell Tolls</i> 1943 Drama USA Paramount An American joins partisan fighters in the Spanish Civil War and falls in love with a refugee girl before going on a suicide mission Gary Cooper, Ingrid Bergman <i>Academy Award-Best Supporting Actress</i></p>	<p>am: <i>Sagebrush Heroes</i> 1944 Western USA Columbia Charles Starrett pm: <i>Intermezzo</i> 1939 Drama USA Selznick A renowned, married violinist has an affair with his musical protegee Leslie Howard, Ingrid Bergman</p>	<p>am: <i>The Westerner</i> 1940 Western USA Goldwyn Judge Roy Bean comes to grief through his love for Lily Langtry Gary Cooper, Walter Brennan pm: 1. <i>Because of Him</i> 1945 Musical USA Universal A waitress pesters a Broadway author and actor for a leading role in their new show Deanna Durbin, Charles Laughton 2. <i>Showboat Serenade</i> featurette</p>

# 1946 Alhambra

January	February	March	April	May	June	July	August	September	October	November	December
<i>Gypsy</i> <i>Wildcat</i> 1944 Adventure USA Universal A Transylvani an gypsy girl is really a long lost countess as adventures ensue Maria Montes, Jon Hall	2,000 <i>Women</i> 1944 Comedy GB Gainsborou gh Two pilots try to rescue British women from a French concentrati on camp Phyllis Calvert, Flora Robson	<i>Aladdin</i> 1936 Adventure (Animated) Netherland s George Pal	<i>The House</i> <i>on 92nd</i> <i>Street</i> 1945 Thriller USA FOX During World War II, FBI routs Nazi spies after atomic secrets in New York - borrows March of Time style from its producer William Eythe, Lloyd Nolan	am/pm: <i>The Merry</i> <i>Monahans</i> 1944 Comedy USA Universal Adventures of a family of vaudeville performers Donald O'Connor, Peggy Ryan	<i>Fallen</i> <i>Angel</i> 1945 Drama USA FOX A man plans to get rid of his wife and marry another woman, but it is the latter who is murdered Faye Alice, Dana Andrews	<i>The Dough</i> <i>Girls</i> 1944 Comedy USA WB In crowded wartime Washingto n hotel, a honeymoon is frustrated by constant interruption and discovery that wedding is not legal Ann Sheridan, Jack Carson	<i>Watch on</i> <i>the Rhine</i> 1943 Thriller USA WB A German refugee and his family are pursued by Nazi agents in Washingto n Bette Davis, Paul Lukas at Capitol November 1946	<i>Thank your</i> <i>Lucky Stars</i> 1943 Musical USA WB Eddie Cantor and his double get involed in planning a patriotic show Humphrey Bogart, Eddie Cantor, Bette Davis, Olivia De Havilland, Errol Flynn	Variety Bill 11 Internation al Acts: Hugo's, Miriam Lopert, Bunty Christie, Dave O'Malley, Charles Lee, Lindner Brothers, Jeanne Roberts, Jock Young, Bentleys, Dovers, Brothers Petersen, Dancing Starlettes with Cecil White And His Orchestra	<i>Princess</i> <i>O'Rourke</i> 1943 Comedy USA WB An ace pilot falls for a princess and causes diplomatic complicatio ns Olivia deHavillan d, Robert Cummings	<i>Caesar and</i> <i>Cleopatra</i> 1945 Comedy GB JAR An elaborate screen treatment of Bernard Shaw's comedy about Caesar's years in Alexandria Vivien Leigh, Claude Rains

## 1949 Plaza

January	February	March	April	May	June	July	August	September	October	November	December
<i>Easter Parade</i> 1948 Musical USA MGM A song and dance man quarrels with one partner but finds another in New York City Fred Astaire, Judy Garland Oscar: Best Musical Direction at Capitol July 1949; at Scala April 1960 am	<i>The Three Musketeers</i> 1948 Adventure USA MGM D'Artagnan and three musketeers save the throne of France through the machinations of Cardinal Richelieu Gene Kelly, Lana Turner at Capitol September 1960 am	1. <i>Words and Music</i> 1948 Musical USA MGM Musical biography of the songwriting collaboration of Richard Rogers and Lorenz Hart June Allyson, Cyd Charisse, Perry Como at Scala September 1949; at Oral October 1949 2. Pete Smith's "Ice Aces"	<i>The Kid from Brooklyn</i> 1946 Comedy USA Samuel Goldwyn A timid milkman becomes a prize-fighter Danny Kaye, Virginia Mayo at Grand September 1949	<i>Arch of Triumph</i> 1948 Drama USA Enterprise In postwar Paris, an embittered refugee seeks his former Nazi tormentor and has a tragic romance with a potential suicide Ingrid Bergamn, Charles Boyer at Capitol October 1949	<i>Take Me Out to the Ball Game</i> 1949 Musical USA MGM A woman takes over a baseball team and the players are antagonistic Esther Williams, Gene Kelly	<i>Edward My Son</i> 1949 Drama USA MGM A rich, unscrupulous man remembers the people he has made unhappy, and the son to whom he never behaved as a father should Spencer Tracy, Deborah Kerr Garden at Capitol December 1949	<i>The Barkleys of Broadway</i> 1949 Musical USA MGM A quarrelling couple of musical comedy stars split up, and she becomes a serious actress Ginger Rogers, Fred Astaire	<i>Command Decision</i> 1949 Adventure USA MGM War among the back-room boys; a general, his staff and his peers debate the aerial bombardment of Germany Clark Gable, Walter Pidgeon, Van Johnson	1. <i>Neptune's Daughter</i> 1949 Musical USA MGM A lady bathing suit designer has a South American romance Esther Williams, Red Ricardo 2. <i>Some of the Best</i> 1943 Musical USA MGM Highlights of MGM's major productions from 1924 through 1943	<i>A Song is Born</i> 1948 Musical USA Selznick Remake of <i>Ball of Fire</i> , graced by an array of top-flight musical talent Danny Kaye, Virginia Mayo	<i>In the Good Old Summer Time</i> 1949 Musical USA MGM In 1906 Chicago music store a salesgirl corresponds through a dating service with a man who turns out to be the manager she detests Van Johnson, Judy Garland

## 1949 Colosseum

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>Stagecoach to Denver</i> 1946 Western USA Republic Lambert has the stagecoach wrecked killing the Commissioner so his phoney replacement can alter Coonskin's land survey. When Red Ryder (Lane) exposes the survey hoax, Lambert has his stooge Sheriff put Red in jail. Allan Lane pm: <i>Life with Father</i> 1947 Comedy USA WB Turn of the century anecdotes of an irascible well-to-do paterfamilias who won't be baptized Irene Dunne, William Powell, Elizabeth Taylor</p>	<p>am: All Cartoon program pm: <i>The Bachelor and the Bobby Soxer</i> 1947 Comedy USA RKO A lady judge allows her impressionable young sister to get over her crush on an errant playboy by forcing them together Cary Grant, Myrna Loy at New Palace October 1949</p>	<p>am: <i>Prairie Raiders</i> 1947 Western USA Columbia Charles Starrett pm: <i>An Act of Murder</i> 1948 Drama USA Universal A judge insists on being tried for the mercy killing of his incurably ill wife Fredric March</p>	<p>am: 1. <i>For the Love of Rusty</i> 1947 Drama (Animal) USA Columbia Rusty the dog gets into adventures in this film based on a children's book Ted Donaldson at Grand April 1949 matinee (same day) 2. <i>Ralph - Woodcock</i> fight pm: 1. <i>Portait From Life</i> 1948 Thriller GB Gainsborough/JAR Serviceman involved in strange case of amnesiac girl seeking her lost past in Germany Mai Zetterling at Scala November 1949 2. Newsreel of Cambridge-Oxford boat &amp; grand national</p>	<p>am: <i>Wyoming</i> 1947 Western USA Republic Ranchers vs. homesteaders western in Wyoming territory William 'Wild Bill' Elliot pm: <i>The Passionate Friends</i> 1948 Drama GB JAR A woman marries an older man, then meets again her young lover Ann Todd, Claude Rains</p>	<p>am: 1. All Blacks v. Combined Universities Rugby 2. <i>Fighting Frontiersman</i> 1946 Western USA Columbia An outlaw gang have made Cimarron a prisoner to get the location of a lost treasure, but the Durango Kid comes to the rescue Charles Starrett pm: 1. <i>Family Honeymoon</i> 1948 Comedy USA Universal A professor marries a widow whose three children join them on their Grand Canyon honeymoon Fred MacMurray, Claudette Colbert 2. All Blacks v. Combined Universities</p>	<p>am: <i>Bill and Co</i> 1947 Comedy (Animal) USA Republic Trials and tribulations of the inhabitants of Chirpendale are enacted entirely by birds, mostly wearing hats and neckties pm: <i>Blue Lagoon</i> 1949 Adventure GB GFD A shipwrecked boy and girl grown up on a desert island, have baby and other adventures Jean Simmons, Donald Houston</p>	<p>am: <i>Angel and the Badman</i> 1946 Western USA Republic The love of a Quaker girl converts a wounded gunslinger to an honorable life John Wayne at Orpheum September 1949 pm: <i>Maytime in Mayfair</i> 1949 Comedy GB British Lion A playboy inherits a dress salon and falls for the lady manager Anna Neagle, Micheal Wilding</p>	<p>am: <i>Under California Stars</i> 1948 Western USA Republic Roy Rogers, after celebrating 10th anniversary as film star, rides out to deal with crooks who kidnapped Trigger, and sings along the way pm: <i>Kind Hearts and Coronets</i> 1949 Comedy GB Ealing/JAR An impecunious heir eliminates eight D'Ascoynes who stand between him and family fortune Dennis Price, Alec Guinness</p>	<p>am: <i>Bulldog Drummond Strikes Back</i> 1947 Thriller USA Columbia Ex-War hero Drummond solves another mystery Ron Randell pm: <i>Possessed</i> 1947 Drama USA WB An emotionally unstable nurse marries her employer but retains a passionate love for an engineer whom she kills when he does not respond Joan Crawford, Van Heflin <i>No One Under 17</i></p>	<p>am: 1. <i>King of the Wild Horses</i> 1947 Western USA Columbia Youth's companionship with fierce stallion is focus of this Western Preston Foster at Scala December 1949 am 2. <i>Tadpole Tale</i> Special Educational featurette pm: <i>Christopher Columbus</i> 1949 Adventure USA JAR Columbus seeks and receives the patronage of the Spanish court for his voyage to the west Frederic March 'Even ten-year olds will find it about as thrilling as an afternoon spent looking at Christmas cards' - <i>Time</i></p>	<p>am: <i>Buffalo Bill</i> 1944 Western USA FOX A moderately fictitious account of the life of William Cody from buffalo hunter to wild west showman Joel McCrea, Maureen O'Hara pm: <i>House of Strangers</i> 1949 Drama USA FOX An Italian-American banker who rigidly controls his three sons is arrested for illegal practices, and family ties slacken Edward G. Robinson, Susan Hayward</p>

# 1949 Alhambra

January	February	March	April	May	June	July	August	September	October	November	December
am/pm: <i>Scott of the Antarctic</i> 1948 Drama GB Ealing/JAR After long preparation, Captain Scott sets off on his ill-fated 1912 expedition to the South Pole John Mills, Derek Bond at Grand October 1949	<i>A Foreign Affair</i> 1948 Comedy USA Paramount American politicians go to visit post-war Berlin and a congresswo man finds herself in an emotional triangle with a captain and his German mistress Jean Arthur, Marlene Dietrich at Scala June 1949	1. <i>The Verdict</i> 1946 Thriller USA WB A retired Scotland Yard inspector continues to work on a case which vexes him Peter Lorre, Sydney Greenstreet <i>No One Under 13</i> 2. <i>The Petersen Brothers</i> on stage	1. <i>To the Ends of the Earth</i> 1948 Thriller USA Columbia A government agent follows a world-wide trail after a narcotics gang Dick Powell, Signe Hasso 2. <i>Pathway to Fame</i> featurette 3. Featurette on boxer Bruce Woodcock & Cambridge-Oxford boat race	<i>A Man About the House</i> 1947 Thriller GB British Lion/LFP Two English ladies inherit an Italian villa and fall under the spell of the handsome handyman, who marries one of them and proceeds slowly to poison her Kieron Moore, Dulcie Gray	1. <i>Nora Prentiss</i> 1946 Drama USA WB A doctor falls for a cafe singer who ruins his life Ann Sheridan, Kent Smith at Oral December 1949 2. <i>All Blacks v. Combined Universities</i> Rugby	<i>The Big Sleep</i> 1946 Thriller USA WB Private eye Phillip Marlowe is hired to protect a wild young daughter from her own indiscretions , and finds several murders later that he has fallen in love with her elder sister Humphrey Bogart, Lauren Bacall <i>No One Under 17</i>	am & mat: <i>Little Ballerina</i> 1951 Drama GB BIF A girl tries to win a scholarship to fulfill dream of dancing with Sadlers Wells Marian Chapman pm: <i>So Evil My Love</i> 1948 Drama GB Paramount A missionary's widow is led into immorality by a scoundrel Ann Todd <i>No One Under 13</i>	<i>Once a Jolly Swagman</i> 1948 Drama GB GFD/Wesse x A factory worker becomes a speedway rider Dirk Bogarde, Moira Lister	<i>Whisky Galore</i> 1948 Comedy GB Ealing/JAR During World War II, a ship full of whisky is wrecked on a small Hebridean island, and the local customs and excise man has his hands full Basil Radford, Joan Greenwood	<i>Miss Tatlock's Millions</i> 1948 Comedy USA Paramount A stunt man impersonates the idiot heir to a fortune John Lund, Barry Fitzgerald 2. Second preliminary in £1,000 talent contest	<i>Canon City</i> 1948 Thriller USA Eagle-Lion Solid crime thriller follows members of a prison break from a Colorado State jail in semidocumentary style Scott Brady <i>No One Under 13</i>

# 1954 Plaza

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Mogambo</i> 1953 Adventure USA MGM An American showgirl and a British archaeologist and his wife both a white Kenyan hunter, and they all go off on a gorilla hunt Clark Gable, Ava Gardner <i>No One Under 13</i></p> <p>2. Cartoon, Royal Visit to Fiji &amp; 2nd Cricket test</p>	<p><i>All the Brothers were Valiant</i> 1953 Drama USA MGM Rivalry between brothers on a whaling schooner Robert Taylor, Stewart Granger August 1954</p>	<p><i>Escape from Fort Bravo</i> 1953 Western USA MGM A girl helps her Confederate lover to escape from a Yankee fort in Arizona; the commander then tries to save them from Indians William Holden, Eleanor Parker at Grand September 1954</p>	<p><i>Easy to Love</i> 1953 Musical USA MGM The romances of an aqua-queen in Florida's Cypress Gardens Esther Williams, Van Johnson at Capitol September 1954; at Scala November 1957 am</p>	<p><i>Executive Suite</i> 1954 Drama USA MGM When the president of a big company dies, the boardroom sees a battle for control Willaim Holden, June Allyson, Barbara Stanwyck</p>	<p><i>No Questions Asked</i> 1951 Thriller USA MGM A young lawyer undertakes shady business and finds himself framed for murder Barry Sullivan, Arlene Dahl <i>No One Under 13</i></p>	<p>am/pm: <i>Trader Horn</i> 1930 Adventure USA MGM An experienced African trader overcomes tribal hostility Harry Carey, Edwin Booth</p>	<p><i>The Great Diamond Robbery</i> 1953 Comedy USA MGM Crooks convince a dumb jeweller apprentice to help them Red Skelton, Cara Williams</p>	<p><i>Valley of the Kings</i> 1954 Thriller USA MGM Archaeologists fight looters in the tomb of the Pharaoh Robert Taylor, Eleanor Parker <i>No One Under 13</i></p>	<p><i>Betrayed</i> 1954 Drama USA MGM In 1943 a Dutch intelligence officer works with a resistance leader who turns out to be a traitor Clark Gable, Lana Turner, Victor Mature</p>	<p>1. <i>Apache War Smoke</i> 1952 Western USA MGM An Indian killer is among those sheltering in a desert outpost before an Apache raid Gilbert Roland 2. Pete Smith Specialty</p>	<p><i>The Green Years</i> 1946 Drama USA MGM A young boy brought up in Ireland makes friends with his mischeviou s grandfather Charles Coburn, Tom Drake, Beverly Tyler at Plaza September 1946</p>



## 1954 Colosseum

January	February	March	April	May	June	July	August	September	October	November	December
am/pm: 1. <i>Shane</i> 1953 Western USA Paramount A weary gunfighter attempts to settle down with a homestead family, but a smoldering settler/rancher conflict forces him to act Alan Ladd, Van Heflin, Jean Arthur at Grand August 1954 2. <i>Royal Visit to Fiji &amp; 2nd Cricket test</i>	am: <i>Six Gun Man</i> & serials 1946 Western USA PRC U.S. Marshal Stormy arrives in Hagerstown and thwarts every attempt of cattle thieves Bob Steele at Capitol March 1954 am; at Grand April 1954 matinee; at Colosseum February 1954 am pm: <i>The Moon is Blue</i> 1953 Comedy USA United Artists Sex comedy about a young woman who flaunts her virginity Maggie McNamara, David Niven at Scala July 1954 <i>No one under 17</i>	am: <i>Man from Sonora</i> 1951 Western USA Monogram Johnny Mack Brown at Star March 1954 (same day); at Grand May 1954 matinee; at Alhambra November 1957 am pm: 1. <i>Little Boy Lost</i> 1953 Drama USA Paramount Synthetic tear-jerker set in post-WW2 France, where newspaperman Crosby is trying to locate his son, not knowing which boy at orphanage is his Bing Crosby at Orange November 1954 2. <i>The Vatican</i> (featurette)	am: All cartoon and comedy programme pm: <i>Genevieve</i> 1953 Comedy GB JAR Lively, colorful comedy (by William Rose) pits two couples and their vintage roadsters against one another in a cross-country race. Uniquely British, brimming with charm and humor; music score by harmonica virtuoso Larry Adler Dinah Sheridan, John Gregson at Capitol August 1954	am: <i>Lawless Breed &amp; 2</i> serials 1946 Western USA Universal Kirby Grant pm: <i>Hobson's Choice</i> 1953 Comedy GB LFP A selfish, overbearing owner of bootshop in 1890s who's used to being tended to by his three subservient daughters has his eldest (De Banzie) marry his star bootmaker and open their own shop Charles Laughton, John Mills at Capitol October 1954	am: <i>Northwest Territory &amp; 2</i> serials 1951 Adventure USA Monogram Kirby Grant pm: <i>West of Zanzibar</i> 1954 Adventure GB JAR Ivory hunters meet up with jungle obstacles and native tribes Anthony Steel, Sheila Sim <i>No one under 13</i>	am: <i>Thunder Town &amp; 2</i> serials 1946 Western USA PRC Jim Brandon returns from prison having been framed for robbery and proves his innocence Bob Steele, Syd Saylor pm: <i>Knock on Wood</i> 1954 Comedy USA Paramount Ventriloquist Kaye involved with beautiful Mai Zetterling and international spies Danny Kaye	am: <i>Magic Carpet</i> 1951 Adventure USA Columbia The caliph's son returns as the Scarlet Falcon to rout the usurper Lucille Ball at Orange August 1954 pm: <i>The Intruder</i> 1953 Drama GB LFP/British Lion Hawkins is resolute army veteran who digs into past to discover why one of his old military group went astray Jack Hawkins	am: <i>West of Texas</i> 1943 Western USA PRC Dave O'Brien pm: <i>Doctor in the House</i> 1954 Comedy GB JAR Exploits of medical students intent on studying beautiful women and how to become wealthy physicians are explored - this film spawned six other "Doctor" movies, plus a TV series Dirk Bogarde	am: <i>Duel at Silver Creek</i> 1952 Western USA Universal Marshal Tyrone and the Silver Kid form an uneasy alliance against a gang of claim jumpers Audie Murphy, Stephen McNally pm: <i>Up in Arms</i> 1944 Comedy USA Samuel Goldwyn Hypochondriac Kaye gets drafted and makes life miserable for his fellow GIs. He's also lovesick with Dowling, unaware that she's in love with his best friend Andrews Danny Kaye, Constance Dowling, Dana Andrews	am: <i>Overland Riders</i> 1946 Western USA PRC Buster Crabbe pm: <i>By the Light of the Silvery Moon</i> 1953 Musical USA Warner Brothers The tribulations of the Winfield family in small town Indiana as Day's boyfriend MacRae returns from the Army after W.W.I. Doris Day, Gordon MacRae <i>Academy Award - William Goldman</i>	am: <i>Gun Law Justice</i> 1949 Western USA Monogram Jimmy Wakeley pm: <i>Elephant Walk</i> 1954 Drama USA Paramount The young bride of a rich planter finds herself the only white woman at Elephant Walk tea plantation, British Ceylon Elizabeth Taylor, Dana Andrews, Peter Finch

## 1954 Alhambra

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>Against All Flags</i> 1952 Adventure USA Universal British seaman routs Spanish ships Errol Flynn pm: 1. <i>April in Paris</i> 1952 Musical USA Warner Brothers A chorus girl mistakenly invited to a US Arts festival in Paris bewitches the bureaucrats Doris Day 2. Royal Visit to Fiji &amp; 2nd Cricket test</p>	<p>Folies Bergere Fourth Week Tickets for 15-20 February on sale Monday 'owing to the enormous demand for seats'</p>	<p><i>Stalag 17</i> 1953 Thriller USA Paramount Comedy and tragedy for American servicemen in a Nazi prisoner-of-war camp William Holden <i>No One Under 13</i> at Gaiety November 1954; at Orange December 1954</p>	<p><i>Springfield Rifle</i> 1952 Western USA Warner Brothers A Union officer gets himself cashiered, joins the Confederates as a spy, and unmasks a traitor Gary Cooper</p>	<p><i>The Beast From 20,000 Fathoms</i> 1953 Thriller USA Warner Brothers Heat generated by an atomic bomb test in the Arctic thaws out a prehistoric rhedosaurus which travels down the American coast to cause havoc in New York until cornered and destroyed on Coney Island Paul Christian <i>No One Under 9</i></p>	<p>'<i>N Plan iis</i> '<i>N Boerdery</i> Comedy South Africa AFP</p>	<p>Sadler's Wells Theatre Ballet with the Cape Town Municipal Orchestra</p>	<p><i>The Jazz Singer</i> 1953 Drama USA Warner Brothers Remake of 1927 film in which a cantor's son makes it big in show business Warner Brothers Danny Thomas, Peggy Lee</p>	<p><i>Forbidden</i> 1953 Thriller USA Universal A detective falls in love with the woman a mobster has hired him to find Tony Curtis, Joanne Dru <i>No One Under 13</i> at Grand October 1954</p>	<p><i>Abbott and Costello meet Captain Kidd</i> 1951 Comedy USA Warner Brothers Two servants have a treasure map, and a fearsome pirate wants it Lou Costello, Bud Abbott, Charles Laughton at Grand February 1957 matinee</p>	<p><i>Beat the Devil</i> 1953 Comedy GB Romulus In a small Mediterranean port, and subsequently on a boat bound for the African coast, oddly assorted travellers plan to acquire land known to contain uranium deposits Humphrey Bogart, Jennifer Jones <i>No One Under 17</i></p>	<p><i>Forbidden Cargo</i> 1954 Thriller GB JAR A customs investigator prevents a large consignment of drugs from reaching its English outlets Nigel Patrick, Greta Gynt <i>No One Under 13</i></p>

## 1954 Van Riebeeck

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>Silver City Bonanza</i> 1951 Western USA Republic Western involving a lost Spanish silver mine, murder, and cattle thieving in Silver City, Arizona Rex Allen pm: <i>Call Me Madam</i> 1953 Musical USA FOX Washington hostess Sally Adams becomes US ambassador in an post WWI European country. Songs from Irving Berlin include "The Best Thing For You," "It's A Lovely Day Today," "You're Just in Love" Ethel Merman, Donald O'Connor at Odeon June 1954</p>	<p>am: <i>The Return of Frank James</i> 1940 Western USA FOX In sequel to <i>Jesse James</i>, Jesse's brother avenges his death Henry Fonda, Gene Tierney at Avalon December 1949 pm: <i>The President's Lady</i> 1953 Drama (Historical) USA FOX Story of president Andrew Jackson from his early years and his marriage to Rachel Donelson Robards, concentrating on scandal over its legality and how they overcame the difficulties Susan Hayward, Charlton Heston at Odeon July 1954; at Athlone August 1954</p>	<p>am: <i>Tarzan and The Slave Girl</i> 1950 Adventure USA RKO A tribe of lion worshippers kidnaps Jane, making Tarzan an easy target for alluring half-breed Lola Lex Barker pm: <i>Mr. Scoutmaster</i> 1953 Comedy USA FOX Snobby TV star (Webb) worries that his show is failing because he is out of touch with the younger generation. He becomes a Boy Scout leader in an effort to "get in touch." Overnight hikes and other adventures follow, all centered around one small boy who takes a liking to the old curmudgeon Clifton Webb</p>	<p>am: <i>Blood on the Moon</i> 1948 Western USA RKO A drifter (Mitchum) who's hired by his former partner to help him bilk some naive landowners. Mitchum sizes up the situation and decides he doesn't like it; Preston is an unrepentant villain. Robert Mitchum pm: <i>Decameron Nights</i> 1953 Drama Spain RKO Tale of Boccaccio (Jourdan) on the run after martial law is declared in Florence; he hides out at Fontaine's villa, where a trio of romantic tales are spun Joan Fontaine at Athlone October 1954</p>	<p>am: <i>Alice in Wonderland</i> 1951 Adventure USA Walt Disney Alice becomes bored and her mind starts to wander. She sees a white rabbit who appears to be in a hurry. She chases it into its burrow and then a izarre series of adventures begin Kathryn Beaumont pm: <i>Sailor of the King</i> 1953 Adventure GB FOX Years after an affair, a British naval officer discovers that his son is on his ship. When the ship sinks and the boy is captured by the Germans, the captain hunts for his son Jeffrey Hunter at Athlone November 1954</p>	<p>am: <i>Ticket to Tomahawk</i> 1950 Western USA FOX Stagecoach company hires gunslinger Calhoun to keep dreaded railroad from running on time Rory Calhoun, Dan Dailey pm: <i>Vicki</i> 1953 Thriller USA FOX A girl model is murdered, and her sister proves that her boyfriend is innocent, despite the efforts of a brutal detective Jeanne Crain Jean Peters <i>No One Under 13</i></p>	<p>am/pm: 1. <i>The Sword and the Rose</i> Drama (Biography) GB Disney The romantic problems of a young Mary Tudor Richard Todd, Glynis Johns 2. <i>The Olympic Elk</i> featurette</p>	<p>am: <i>Covered Wagon Trails</i> 1940 Western USA Monogram Budd Buster, Addison Randall pm: <i>Laughing Anne</i> 1953 Drama GB Republic French Anne and her boxing lover are characters of the Javanese waterfront; he kills her after she has fallen for a sea captain Wendell Cory, Margaret Lockwood</p>	<p>am: <i>Hollywood Barndance</i> 1947 Western USA Screen Guild Phil Arnold, Helen Boyce pm: <i>Leave Her to Heaven</i> 1946 Drama USA FOX A selfish, jealous woman causes unhappiness for those around her, even in her suicide Gene Tierney, Cornel Wilde, Jeanne Crain <i>No One Under 13</i></p>	<p>am: <i>Sunset Pass</i> 1946 Western USA Paramount Western based on Zane Grey novel James Warren pm: <i>The Quiet Man</i> 1952 Comedy USA Republic An Irish village version of The Taming of the Shrew, the tamer being an ex-boxer retired to the land of his fathers and in need of a wife John Wayne, Maureen O'Hara at Athlone January 1954</p>	<p>am: <i>Down the Wyoming Trail</i> 1939 Western USA Monogram Horace Murphy, Frank LaRue pm: <i>Dragonwyck</i> 1946 Drama USA FOX In the 1840s, a farmer's daughter marries her rich cousin, not knowing that he has poisoned his first wife Gene Tierney, Walter Huston, Vincent Price</p>	<p>am: <i>Frisco Tornado</i> 1950 Western USA Republic U.S. marshal sets out to end an insurance scam: salesmen provide cowtown folk with insurance against outlaw activity, outlaws who work for the insurance salesmen Allan Rocky Lane pm: <i>Rob Roy</i> 1953 Adventure GB Walt Disney After the defeat of the clans in the 1715 rebellion, their leader escapes and after several adventures is granted a royal pardon Richard Todd, Glynis Johns</p>

# 1957 Metro (Plaza)

January	February	March	April	May	June	July	August	September	October	November	December
<i>Julie</i> 1956 Thriller USA MGM A concert pianist plans to murder his wife Doris Day, Louis Jordan, Barry Sullivan <i>No One Under 13</i> at Capitol September 1957; at Scala October 1957; at Sunset Drive-in April 1960	<i>Tea and Sympathy</i> 1956 Drama USA MGM A sensitive teenage schoolboy is scorned by his tougher classmates, but his housemaster's wife takes him in hand Deborah Kerr <i>No One Under 17</i>	<i>the Barretts of Wimpole Street</i> 1956 Drama GB MGM Invalid Elizabeth Barrett plans to marry poet Robert Browning, against her tyrannical father's wishes - concentrate on Freudian father-daughter relationship Jennifer Jones, John Gielgud	<i>Friendly Persuasion</i> 1956 Drama USA Allied Artists At the outbreak of the Civil War, a family of Quakers has to consider its position Gary Cooper, Dorothy McGuire at Capitol October 1957; at Scala November 1957	<i>Ten Thousand Bedrooms</i> 1956 Musical USA MGM An American millionaire finds romance when he buys a Rome hotel Dean Martin, Anna Maria Alberghetti, Eva Bartok	<i>Designing Woman</i> 1957 Comedy USA MGM A sports reporter marries a dress designer and finds that their common interests are few Gregory Peck, Lauren Bacall, Dolores Gray <i>No One Under 13</i> at Lantern November 1957	<i>Silk Stockings</i> 1957 Musical USA MGM A Russian composer in Paris agrees to write music for a Hollywood film; a lady commissar is sent to get him back Cyd Charisse, Fred Astaire, Janis Paige	<i>Blossoms in the Dust</i> 1941 Drama USA MGM A woman who loses her husband and child founds a state orphanage Greer Garson, Walter Pidgeon	<i>The Little Hut</i> 1957 Comedy USA MGM A man, his wife and her lover are shipwrecked on a desert island Ava Gardner, StewartGramer, David Niven <i>No One Under 13</i>	<i>Guys and Dolls</i> 1955 Musical USA MGM A New York gangster takes a bet that he can romance a Salvation Army lady Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine <i>No One Under 13</i>	<i>Action of the Tiger</i> 1957 Drama GB MGM An adventurer helps a French girl to rescue her brother from political imprisonment in Albania Van Johnson, Martine Carol	<i>Scaramouche</i> 1952 Adventure USA MGM A young man disguises himself as an actor to avenge the death of his friend at the hands of a wicked marquis Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer

# 1957 Colosseum

January	February	March	April	May	June	July	August	September	October	November	December
am/pm: 1. <i>Serenade</i> 1956 Musical USA A vineyard worker becomes a successful opera singer and is desired by two women Mario Lanza at Capitol August 1957 2. 1st cricket test & newsreel reviews of 1956	am: <i>Cannibal Attack</i> 1954 Adventure USA Columbia Johnny Weissmuller fights enemy agents trying to steal cobalt while disguised as crocodiles at Scala May 1957 am pm: <i>House of Secrets</i> 1956 Adventure GB JAR A naval officer is asked to impersonate a lookalike counterfeiter to expose the gang Michael Craig at Scala August 1957	am/pm: <i>Written on the Wind</i> 1956 Drama USA Universal A secretary marries her oil tycoon boss and finds herself the steadying force in a very rocky family Rock Hudson, Lauren Bacall <i>No one under 18 Academy Award - Best Supporting Actress</i>	am: <i>Clipped Wings</i> 1953 Adventure USA Monogram Sach and Slip join the Air Force Bowery Boys at Capitol June 1957 am pm: <i>Three Men in a Boat</i> 1956 Comedy GB Romulus In the 1890s, misadventure s befall three men holidaying on the Thames David Tomlinson, Jimmy Edward	am/pm: <i>War and Peace</i> 1956 Drama USA Paramount A Russian family's adventures at the time of Napoleon's invasion Audrey Hepburn, Henry Fonda <i>No one under 13</i>	am/pm: <i>Giant</i> 1956 Drama USA Warner Brothers The life of a Texas cattle rancher through two generations Rock Hudson , Elizabeth Taylor, James Dean <i>No one under 17</i>	am/pm: <i>Trapeze</i> 1956 Drama USA United Artists A circus partnership almost breaks up when a voluptuous third member is engaged Burt Lancaster, Tony Curtis, Gina Lollobrigida	am/pm: <i>Hollywood or Bust</i> 1956 Comedy USA Paramount Two halfwits win a car and drive across country to Hollywood Dean Martin, Jerry Lewis	am/pm: <i>The Spirit of St. Louis</i> 1957 Drama USA Warner Brothers In 1927 Charles Lindbergh flies a specially constructed plane 3,600 miles nonstop New York to Paris in 33 ½ hours James Stewart	am/pm: <i>Yangtse Incident</i> 1957 Adventure GB British- Lion/Wilcox- Neagle In 1949 a British frigate is shelled and held captive by communist shore batteries in the Yangtse Richard Todd	am/pm: <i>Tammy and the Bachelor</i> 1957 Musical USA Universal A backwoods tomboy falls for a stranded flyer Debbie Reynolds, Leslie Nielson	am: <i>Across the Plains</i> 1939 Western USA Monogram Two brothers separated when young meet as adults, one good and one bad Jack Randall pm: 1. <i>Across the Bridge</i> 1957 Thriller GB JAR Panicky businessman Steiger on the run from authorities for stealing a fortune Rod Steiger <i>No One Under 13</i> 2. <i>Toweel - Nevarez</i> fight

# 1957 Alhambra

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>Trail Blazers</i> 1953 Western USA Allied Artists Alan Hale Jr. 1. pm: <i>Pillars of the Sky</i> 1956 Western USA Universal Chandler is swaggering army officer fighting Indians, courting Malone in CinemaScope Jeff Chandler, Dorothy Malone 2. 1st cricket test and newsreel reviews of 1956</p>	<p>Folies Bergere with Georges Ulmer, Europe's top comedian</p>	<p>am: <i>Target Hong Kong</i> 1952 Thriller USA Columbia Tagline: "Blasting the world's worst spy nest!" Philip Ahn, Ben Astar pm: <i>The Baby and the Battleship</i> 1956 Comedy GB British Lion Sailor Mills smuggles Italian baby aboard ship and tries to keep it hidden from top brass John Mills, Richard Attenborough</p>	<p>Luisillo's Spanish Dance Theatre</p>	<p>am: <i>Loose in London</i> 1953 Comedy USA Allied Artists When Sach is thought to be related to a dying British earl, the Bowery Boys head to England and expose some scheming heirs Bowery Boys pm: <i>Sailor Beware</i> 1956 Comedy GB Remus Sailor Lewis comes home to get married, which causes chaos for all concerned Ronald Lewis, Esma Cannon 2nd week</p>	<p>am: <i>Prisoner of the Casbah</i> 1953 Adventure USA Columbia A princess and her lover flee killers in Casbah Turhan Bey, Lucille Barkley pm: <i>Istanbul</i> 1957 Adventure USA Universal A suspected diamond smuggler returns to Istanbul and finds the lady love he thought was dead ... or does he? Errol Flynn, Cornell Borchers</p>	<p>am: <i>Fighting Buckaroo</i> 1943 Western USA Columbia Steve and sidekick Arkansas arrive to Dan McBride, who is accused of helping cattle rustlers. Steve and the Sheriff find out who the culprits are and bait them with another herd Charles Starrett pm: <i>Dis Lekker om te Lewe</i> 1957 Comedy South Africa New Afrikaans comedy by Pierre de Wet Al Debbo, Frederik Burgers</p>	<p>am: <i>Frontier Fury</i> 1943 Western USA Columbia Charles Starrett pm: <i>True as a Turtle</i> 1956 Comedy GB JAR Newlyweds on a 'honeymoon' yacht that is falling apart in the English channel. Groom fails to tell wife anything that might upset her, and the predicaments get worse (eg compass breaks, fog sets in, land in France without passports) John Gregson, June Thorburn</p>	<p>am: <i>Black Knight</i> 1954 Adventure USA Warwick Pictures A mysterious horseman championing King Arthur's cause in merry old England Alan Ladd pm: <i>The Girl He Left Behind</i> 1956 Comedy USA Warner Brothers Hunter is a new recruit in the Army Tab Hunter, Natalie Wood</p>	<p>am: <i>Brinig Your Smile Along</i> 1955 Musical USA Columbia Schoolteacher comes to NYC and hooks up with singer Constance Towers, Keefe Brasselle pm: <i>Run for the Sun</i> 1956 Adventure USA United Artists Widmark is tortured novelist, Greer tabloid writer sent to get the scoop on him. They crash land in Mexico and encounter Nazis in-hiding Richard Widmark, Jane Greer <i>No One Under 13</i></p>	<p>am: <i>Man From Sonora</i> 1951 Western USA Monogram Johnny Mack Brown at Colosseum March 1954 pm: <i>Shoot out at Medicine Bend</i> 1957 Western USA Warner Brothers Scott is leader of group avenging death of brother at hands of Sioux Indians and men who supplied faulty guns and ammunition Randolph Scott</p>	<p>mat &amp; evening: British Comedian Tommy Trinder</p>

# 1957 Van Riebeeck

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Oklahoma</i> 1955 Musical USA Magna A cowboy wins his girl despite the intervention of a sinister hired hand Gordon Macrae, Shirley Jones, songs by Rodgers and Hammerstein at Grand December 1957</p>	<p><i>Love Me Tender</i> 1956 Drama GB FOX In 1928 Paris, a group of exiled White Russians claim to have found the living daughter of the Tsar, presumed executed in 1918; but the claimant is a fake schooled by a general, with whom she falls in love Ingrid Bergman, Yul Brynner, Helen Hayes</p>	<p><i>Anastasia</i> 1956 Drama GB FOX In 1928 Paris, a group of exiled White Russians claim to have found the living daughter of the Tsar, presumed executed in 1918; but the claimant is a fake schooled by a general, with whom she falls in love Ingrid Bergman, Yul Brynner, Helen Hayes</p>	<p>1. <i>The Vanishing Prairie</i> 1954 Adventure (Animal Documentary) USA Disney Disney's second True-Life adventure feature covers animal life in the great plains, including the birth of a buffalo calf Academy Award Winner Best Documentary 2. <i>Siam</i> featurette 2nd week</p>	<p><i>Bundle of Joy</i> 1956 Musical USA RKO A shopgirl finds an abandoned baby and everyone thinks it is hers Eddie Fisher, Debbie Reynolds</p>	<p>am: <i>Lady and the Tramp</i> 1955 Drama (Animated) USA Disney A pedigree spaniel falls foul of two Siamese cats and has a romantic adventure with a mongrel who helps her pm: <i>Oh, Men! Oh, Women!</i> 1957 Comedy USA FOX Psychoanalyst discovers that his wife is involved with two of his patients Dan Dailey, Ginger Rogers, David Niven</p>	<p>am: 1. <i>The Saint's Girl Friday</i> 1954 Thriller GB RKO The Saint is after a gambling gang who murdered an ex-girlfriend 2. <i>Pistol Harvest</i> 1951 Western USA RKO Cowboy Tim marries Felice but a bad guy has taken Felice's pa's money pm: <i>Boy on a Dolphin</i> 1957 Adventure USA FOX Loren discovers a sunken artifact and attracts an archaeologist and an unscrupulous collector Alan Ladd, Sophia Loren</p>	<p><i>The Way to the Gold</i> 1957 Thriller USA FOX An ex-convict seeks hidden loot but is pursued by competitors Jeffrey Hunter, Sheree North</p>	<p><i>Bernardine</i> 1957 Comedy USA FOX A college student forced to swot for exams asks a friend's elder brother to look after his girl Pat Boone, Terry Moore, Janey Gaynor</p>	<p>am/mat: <i>The Littlest Outlaw</i> 1955 Drama USA Disney A Mexican boy (Velasquez) runs away with a horse rather than see it killed for its misdeeds; filmed on location Andres Velazquez pm: <i>The Unholy Wife</i> 1957 Drama USA RKO A bored wife shoot a friend in mistake for her husband but is sentenced for the accidental death of her mother-in-law Diana Cors, Rod Steiger <i>No One Under 17</i></p>	<p><i>Spellbound</i> 1945 Thriller USA Selznick The new head of a mental institution is a fake and amnesiac; a staff member falls in love and helps him recall the fate of the real Dr. Edwardes Ingrid Bergman, Gregory Peck, Alfred Hitchcock Re-released by Fox 2nd Week at Avalon October 1946; at Odeon March 1946 <i>No One Under 13</i></p>	<p><i>Oh! For a Man</i> 1957 Comedy USA FOX A timid advertising executive is touted for a publicity stunt as the world's greatest lover Jayne Mansfield, Tony Randall 2nd week</p>

## 1960 Metro

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Wreck of the Mary Deare</i> 1959 Thriller USA MGM An insurance fraud comes to light when a salvage boat is rescued from high seas Charlton Heston, Gary Cooper</p>	<p><i>Libel</i> 1959 Thriller GB MGM An ex-POW baronet is accused of being an impostor Dirk Bogarde, Olivia de Havilland at Capitol September 1960; at Grand December 1960</p>	<p><i>Pal Joey</i> 1957 Musical USA MGM Joey Evans is a charming heel trying to build a nightclub in San Francisco, and Rita Hayworth and Kim Novak battle over him. Songs: "Bewitched, Bothered, and Bewildered," "Small Hotel," "My Funny Valentine," "The Lady Is a Tramp" Frank Sinatra at Sunset Drive-in November 1960</p>	<p><i>The Last Voyage</i> 1960 Drama USA MGM Luxury ship goes down at sea (to heighten the realism of the film, they really sank a ship ), and the crew and passengers are affected from Sanders as the ill-fated captain, and Stack and Malone as a married couple in jeopardy Robert Stack, Dorothy Malone, George Sanders</p>	<p><i>The Gazebo</i> 1959 Comedy USA MGM TV writer Elliott Nash buries a blackmailer under the new gazebo in his suburban backyard. But the nervous man can't let the body rest there Glenn Ford, Debbie Reynolds</p>	<p><i>Home from the Hill</i> 1960 Drama USA MGM Drama about Southern landowner's conflicts with his wife and two sons--one of them illegitimate Robert Mitchum, Eleanor Parker, George Peppard, George Hamilton</p>	<p><i>The Adventures of Huckleberry Finn</i> 1960 Adventure USA MGM The river adventures of Mark Twain's young hero Eddie Hodges, Tony Randall</p>	<p><i>It Happened to Jane</i> 1959 Comedy USA MGM Doris runs a Maine lobster, and Jack is her lawyer; together they tangle with ultracheap villain Kovacs (who hams mercilessly) Doris Day, Jack Lemmon, Ernie Kovacs</p>	<p><i>Bells are Ringing</i> 1960 Musical USA MGM A telephone answering service operator becomes passionately involved in the lives of her clients Judy Holliday, Dean Martin</p>	<p><i>Tom and Jerry</i> festival 1950s Comedy (Animated) USA MGM A cartoon cat futilely attempts to catch a mouse</p>	<p><i>How to Murder a Rich Uncle</i> 1957 Comedy GB Columbia An impoverished noblemand decides to murder his rich old uncle Nigel Patrick, Charles Coburn</p>	<p><i>Ben Hur</i> 1959 Drama USA MGM In the time of Christ, a Jew suffers mightily under the Romans Charlton Heston, Jack Hawkins, Haya Harareet</p>



## 1960 Colosseum

January	February	March	April	May	June	July	August	September	October	November	December
am/pm: 1. <i>The Five Pennies</i> 1959 Musical USA Paramount Danny plays jazz trumpeter Red Nichols in sentimental biography Danny Kaye, Louis Armstrong at Grand October 1960 2. Overseas Newsreel: Review of 1959 Sunday	am/pm: <i>Auntie Mame</i> 1958 Comedy USA Warner Brothers An orphan goes to live with his free-spirited aunt. Conflict ensues when the executor of his father's estate objects to the aunt's lifestyle Rosalind Russell	am/pm: <i>On the Beach</i> 1959 Drama USA United Artists Australians await effects of nuclear fallout from explosion that has destroyed the rest of the world Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins	am/pm: <i>Pillow Talk</i> 1959 Comedy USA Universal A man and woman share a telephone line and despise each other, but then he has fun by romancing her with his voice disguised as Rock Hudson, Doris Day at Scala August 1960	am/pm: <i>A Summer Place</i> 1959 Drama USA Warner Brothers Drama of adultery and teenage love at resort house on Maine coast Richard Egan, Dorothy McGuire at Colosseum May 1960; at Lantern October 1960; at Orpheum December 1960 <i>No persons under 17</i>	am/pm: <i>And God Created Woman</i> 1957 Drama France Columbia In sunny St. Tropez, a young sexpot loves one brother but marries the other Brigitte Bardot, Curt Jurgens <i>No persons under 18</i>	am/pm: <i>Conspiracy of Hearts</i> 1960 Thriller GB JAR Nuns shelter refugee Jewish youths in Northern Italy Lilli Palmer Sylvia Syms <i>No one under 13</i>	am/pm: <i>A Touch of Larceny</i> 1959 Comedy GB Paramount Philandering Commander Max Easton, under-worked in the Admiralty, needs to make some money when he falls for American Virginia Killain. So he disappears as a defector and then returns to sue the papers James Mason, Vera Miles	am/pm: <i>The League of Gentlemen</i> 1960 Comedy GB JAR Ex-army colonel enlists the aid of former officers (through blackmail) to pull off big bank heist Jack Hawkins, Nigel Patrick	am/pm: <i>Five Branded Women</i> 1960 Adventure USA Paramount Five girls scorned by partisans for consorting with Nazis prove their patriotism in WWII Middle Europe Silvana Mangano, Van Heflin <i>No One Under 17</i>	am/pm: <i>The Apartment</i> 1960 Comedy USA United Artists A man tries to rise in his company by letting its executives use his apartment for trysts, but complication s and a romance of his own ensue. Jack Lemmon, Shirely MacLaine	am/pm: <i>The Crowded Sky</i> 1960 Thriller USA Warner Brothers Thriller focusing on emotional problems aboard jet liner and navy plane bound for fateful collision Dana Andrews, Rhonda Fleming

## 1960 Alhambra

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<p><i>Don't Give Up the Ship</i> 1959 Comedy USA Paramount A dim-witted naval lieutenant is accused of stealing a destroyer Jerry Lewis, Dina Merrill at Capitol May 1960</p>	<p><i>Bridge Over the River Kwai</i> Adventure GB Columbia British POWs in Burma are employed by the Japanese to build a bridge; meanwhile British agents seek to destroy it Alec Guinness, William Holden at Capitol March 1960; at Orpheum June 1960</p>	<p><i>Cast a Long Shadow</i> 1959 Western USA United Artists Murphy, troubled by shady past, is reformed by being given a ranch and building a new future Audie Murphy, Terry Moore</p>	<p><i>S.O.S. Pacific</i> 1959 Drama GB JAR Study of human nature when passengers on plane crash-land on nuclear-test island Richard Attenborough</p>	<p>am: <i>Just My Luck</i> 1957 Comedy GB JAR Norman the jeweller fantasises about meeting the window dresser across the road. He wants to buy her a diamond pendant but calculates it will take him over 100 years to save up for it. He is talked into betting a pound on a six horse pm: <i>Career</i> 1959 Drama USA Paramount Drama about tribulations and sacrifices of a struggling actor Anthony Franciosa, Shirley MacLaine</p>	<p>am: <i>Safari</i> 1956 Adventure USA Columbia Fierce jungle expedition against Mau Maus Janet Leigh, Victor Mature pm: <i>Upstairs and Downstairs</i> 1959 Comedy GB JAR Craig married boss' daughter (Heywood) and they must entertain firm's clients. Film traces chaos of party-giving, and odd assortment of servants who come and go Michael Craig, Anne Heywood</p>	<p>am: <i>Treasure of Ruby Hills</i> 1955 Western USA Allied Artists Western about land-grabbing ranchers Zachary Scott, Lee Van Cleef at Grand August 1960 matinee pm: <i>Hell Bent for Glory</i> Adventure USA Warner Brothers Early in World War I, a young American joins the French air force Tab Hunter, Etchika Chureau</p>	<p>On stage: Irma la Douche Directed by Brian Brooke</p>	<p>am: <i>Oklahoman</i> 1956 Western USA Allied Artists A widowed doctor becomes the subject of gossip when he takes an Indian girl for his housekeeper Joel McCrea, Barbara Hale at Gaiety August 1960 pm: 1. <i>Fortress</i> Cavalcade on stage 2. <i>The Night We Dropped a Clanger</i> 1959 Comedy GB JAR During World War II, a wing commander's double is accidentally sent to the front line in his place Brian Rix, Cecil Parker</p>	<p>am: <i>Square Peg</i> 1958 Comedy GB JAR An army recruit finds he is the double of a German general Norman Wisdom, Honor Blackman pm: <i>The Angry Silence</i> 1959 Drama GB British Lion A worker who refuses to join an unofficial strike is 'sent to Coventry' by his mates; the matter hits national headlines, and the communists use it to their own advantage Michael Craig, Richard Attenborou gh</p>	<p>am: <i>Pardners</i> 1956 Comedy USA Paramount An incompetent idiot goes west and accidentally cleans up the town Dean Martin, Jerry Lewis at Grand August 1957; at Scala December 1960 am pm: <i>4D Man</i> 1959 Adventure USA Fairview/ Universal Scientist who learns art of transposing matter, thus giving him power to pass through any substance Robert Lansing <i>No One Under 13</i> under 12</p>	<p>On Stage: The Back to Variety Show Frankie Howard, West End comedian The Gibson Girls Nino the Wonder Dog The Ghezzi Brothers June Birch Alain Dagara Ted Durante</p>

## 1960 Van Riebeeck

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Journey to the Center of the Earth</i> 1959 Adventure USA FOX An Edinburgh professor and assorted colleagues follow an explorer's trail down an extinct Icelandic volcano to the Earth's centre James Mason, Arlene Dahl</p>	<p><i>Last Train from Gunhill</i> 1959 Western USA MGM A marshall tracks down the man who raped and murdered his wife; it turns out to be the son of an old friend Kirk Douglas, Anthony Quinn at Lantern July 1960</p>	<p><i>The Third Voice</i> 1960 Thriller USA FOX Marion Forbes is the secretary, lover and creator of the financial fortunes of Harry Chapman, but Chapman falls in love with Francis and decides to marry her. The revenge of Marion is terrible. With the help of the third voice she kills Harry who is then impersonated by the third voice. All of this to steal \$600,000 Edmund O'Brien, Laraine Day</p>	<p><i>Seven Thieves</i> 1960 Thriller USA FOX A discredited professor and a sophisticated thief decide to join together and pick a team to pull off one last job--the casino vault in Monte Carlo Edward G. Robinson, Rod Steiger</p>	<p><i>Wake Me When It's Over</i> 1960 Comedy USA FOX Hustling Shawn makes the most of being stationed in the Far East by building a fancy hotel with army supplies Dick Shawn, Ernie Kovacs, Margo Moore</p>	<p><i>South Pacific</i> 1958 Musical USA MGM In 1943 an American navy nurse on a South Pacific island falls in love with a middle-aged French planter who becomes a war hero. Rodgers and Hammerstein songs include "Some Enchanted Evening," "Bali H'ai," "There Is Nothing Like a Dame," "Happy Talk," "You've Got to Be Taught," etc. Mitzi Gaynor, Rossano Brazzi</p>	<p>am/matinee: <i>Sleeping Beauty</i> 1959 Drama (Animated) USA Disney Cartoon of old legend in which a snubbed malevolent fairy casts a curse on a princess that only a prince can break, with the help of three good fairies pm: <i>Oscar Wilde</i> 1959 Drama GB Vantage Scandal strikes Oscar Wilde through his involvement with Lord Alfred Douglas Robert Morley</p>	<p><i>The Bells of St. Mary's</i> 1945 Drama USA RKO Re-Release At a big city Catholic school, Father O'Malley and Sister Benedict indulge in friendly rivalry, and succeed in extending the school through the gift of a building Bing Crosby, Ingrid Bergman</p>	<p><i>High Noon</i> 1952 Western USA Sidney Kramer A marshal gets no help when he determines to defend his town against revengeful badmen Gary Cooper, Grace Kelly</p>	<p><i>From the Terrace</i> 1960 Drama USA FOX Life among Pennsylvania's idle rich Paul Newman, Joanne Woodward, Myrna Loy</p>	<p><i>Can Can</i> 1960 Musical USA FOX A Parisian night-club dancer in the 90s is sued for performing the Can Can Frank Sinatra, Shirley MacLaine, Maurice Chevalier</p>	<p><i>High Time</i> 1960 Musical USA FOX A middle-aged widower goes back to college Bing Crosby, Tuesday Weld</p>

# **DISTRICT SIX**

## **1946-60**

**INCLUDES:  
1946 AVALON  
1946 STAR  
1949 AVALON  
1949 STAR  
1954 AVALON  
1954 STAR  
1960 STAR**

## 1946 Avalon

January	February	March	April	May	June	July	August	September	October	November	December
<i>The Bullfighters</i> 1945 Comedy USA FOX Two detectives in Mexico find one of them resembles a famous matador Laurel and Hardy at New Palace April 1946	<i>The Great John L.</i> 1945 Dramatic Biography USA United Artists Women in the life of prizefighter John L. Sullivan Linda Darnell, Greg McClure at Athlone April 1946	<i>The Fifth Chair</i> 1945 Comedy USA United Artists Flea circus owner seeks a legacy hidden in one of five chairs sold to a variety of people Fred Allen, Don Ameche	<i>Diamond Horseshoe</i> 1945 Musical USA FOX A nightclub singer gives up her career for a medical student Betty Grable, Dick Haymes	<i>Guest Wife</i> 1945 Comedy USA United Artists For business purposes a man allows his wife to pretend to be the wife of another Claudette Colbert, Don Ameche at Athlone July 1946	<i>Within these Walls</i> 1945 Drama USA FOX A stern prison governor makes no exceptions when his son becomes a convict Thomas Mitchell at Odeon February 1946; at New Palace Wednesday Midnight Show June 1946	<i>Nob Hill</i> 1945 Musical USA FOX In 1890s a San Francisco saloon owner tries to step into society and win one of its most eligible ladies George Raft, Vivian Blaine, Joan Bennett at Athlone October 1946	<i>Whistle Stop</i> 1946 Thriller USA United Artists A city girl returns to her small-town home and is torn between nightclub proprietor and indolent charmer George Raft, Ava Gardner at Odeon July 1946	<i>A Night In Casablanca</i> 1946 Comedy USA Loew Three zanies rout Nazi refugees in a North African hotel The Marx Brothers at Odeon August 1946; at Athlone November 1946	<i>Spellbound</i> 1945 Thriller USA Selznick The new head of a mental institution is a fake and amnesiac; a staff member falls in love and helps him recall the fate of the real Dr. Edwardes Ingrid Bergman, Gregory Peck at Odeon March 1946; Rereleased at Van Riebeeck November 1957	<i>Shock</i> 1946 Thriller USA FOX A girl in a hotel sees a murder committed and an elaborate plan is concocted to silence her Lynn Bari, Vincent Price	<i>State Fair</i> 1945 Musical USA FOX Dad wants his prize pig to win at the fair, but his children have romance in mind Jeanne Crain, Dana Andrews <i>Academy Award - Best song ("It Might as Well Be Spring")</i>

## 1946 Star

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Can't Help Singing</i> 1944 Musical USA UI A Washington heiress chases her army lieutenant lover across the Wild West to California Deanna Durbin 2. <i>Sante Fe Scouts</i> 1943 Western USA Republic Bob Steele, Tom Tyler, Jimmy Dodd (aka The Three Mesquiteers)</p>	<p>Friday 18 January: 1. <i>The Soul of a Monster</i> 1944 Thriller USA Columbia A rich man is saved from death by a female hypnotist, who keeps him under her spell Rose Hobart, George Macready at Orpheum March 1946 2. <i>Twilight on the Prairie</i> 1944 Western USA Universal Vivian Austin, Jimmy Dodd, Leon Errol, Eddie Quinlan March 1946 at Col am show</p>	<p>1. <i>That's My Baby</i> 1944 USA Musical Republic Ellen Drew, Richard Allen 2. <i>Footlight Glamour</i> 1943 Comedy USA Columbia The Bumsteads are mixed up with the stage-struck daughter of one of Dagwood's clients. Arthur Lake, Penny Singleton</p>	<p>1. <i>The Pearl of Death</i> 1944 Thriller USA UI When a valuable pearl is stolen, Sherlock Holmes has only his own cleverness to blame; but he redeems himself by trapping 'The Creeper' Basil Rathbone, Nigel Bruce 2. <i>O My Darling Clementine</i> 1943 Comedy USA Republic Roy Acuff, Frank Albertson</p>	<p>1. <i>Colorado Sunset</i> 1939 Western USA Republic Gene discovers that the ranch they bought is really a dairy farm and subject to intimidation from a protection racket that prevents dairy products from reaching the market Gene Autry at Colosseum May 1946 am 2. <i>She Gets Her Man</i> 1945 Comedy USA Universal Slapstick whodunit with daughter of legendary female police chief hired to stop crime wave in city. Joan Davis</p>	<p>1. <i>Song Of The Sarong</i> 1945 Musical USA Universal Gargan is involved in pearl-snatching from island natives Mariska Aldrich, Bob Barron 2. <i>Night of Adventure</i> 1944 Thriller USA RKO Entertaining little drama with lawyer Conway attempting to exonerate bored wife Long's suitor on a murder rap, all the while avoiding scandal. A remake of <i>Hat, Coat and Glove</i>. Tom Conway, Audrey Long</p>	<p>1. <i>Dancing in Manhattan</i> 1945 Musical USA Columbia Carla Balenda, Fred Brady 2. <i>Her Lucky Night</i> 1945 Musical Comedy USA Universal Singing trio seeks romance at any cost Andrew Sisters, Eddie Acuff</p>	<p>1. <i>Renegades of the Rio Grande</i> 1945 Western USA Universal Richard Alexander, Dick Botiller 2. <i>Sarong Girl</i> 1942 Adventure USA Monogram Henry Kolker</p>	<p>1. <i>King Kong</i> 1933 Thriller USA RKO A film producer on safari brings back a giant ape which terrorizes New York Robert Armstrong, Fay Wray 2. <i>Canyon City</i> 1943 Western USA Republic Don 'Red' Barry, Wally Vernon</p>	<p>1. <i>Return Of The Apeman</i> 1944 Thriller USA Monogram A scientist thaws out a neanderthal brain, inserted John Carradine's brain, and the composite turned into George Zucco Bela Lugosi, John Carradine 2. <i>Easy to Look At</i> 1945 Drama USA Universal Polly Bailey, Leon Belasco</p>	<p>1. <i>Destiny</i> 1944 Thriller USA Universal An escape convict on the run finds refuge with a blind girl on a loney farm Gloria Jean, Alan Curtis 2. <i>Bullets and Saddles: The Range Busters</i> 1943 Western USA Monogram Hammond and his gang are after Charlie Craig. So Mother Craig sends for Crash, Denny, and Alibi who are soon on the job in this, the finale of the Range Busters series Budd Buster, Ed Cassidy, Ray Corrigan</p>	<p>1. <i>Boston Blackie's Rendezvous</i> 1945 Thriller USA Columbia A reformed crook and con man has to solve crimes because he is suspected by the law Chester Morris 2. <i>Sagebrush Heroes</i> 1944 Western USA Columbia Charles Starrett</p>

## 1949 Avalon

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Anna Karenina</i> 1948 Drama GB LFP Oooverlong but handsomely staged remake of the wife of a Russian aristocrat falling for a dashing cavalry officer Vivien Leigh, Kieron Moore</p>	<p><i>Sepia Cinderella</i> 1947 Drama USA Herald Pictures Sheila Guyse, Billy Daniels (All Negro Cast)</p>	<p><i>I Wonder Who is Kissing Her Now</i> 1947 Musical (Biography) USA FOX The career of 1890s songwriter Joseph E. Howard Mark Stevens, June Haver at Odeon January 1949; at New Palace April 1949; at Olympia March 1950</p>	<p>1. <i>The Angry God</i> 1948 Drama USA United Artists The god Colima tries to win the love of a beautiful maiden who remains loyal to her betrothed; set in Michoacan, Mexico Alicia Parla, Caisimiro Ortega 2. <i>The Brass Monkey</i> 1948 Thriller GB United Artists A radio singer thwarts the theft of a Buddhist idol Carole Landis</p>	<p><i>That Lady in Ermine</i> 1948 Comedy USA FOX Two generations of European noblewomen learn to repel invaders in musical comedy Betty Grable <i>Director Ernst Lubitsch died during production</i> at New Palace June 1946</p>	<p><i>How Green Was My Valley</i> 1941 Drama USA FOX Memories of childhood in a Welsh mining village Walter Pidgeon <i>Academy Awards - Best Picture, Director, cinematograp hy, supporting actor, art direction</i> at New Palace July 1946</p>	<p><i>Green Grass of Wyoming</i> 1948 Western USA FOX A rancher captures his runaway white stallion and wins the local trotting races Peggy Cummins, Lloyd Nelson, Charles Coburn</p>	<p>1. <i>Time of Your Life</i> 1948 Drama USA Cagney Productions A group of lovable eccentrics spend much of their time philosophizin g in a San Francisco bar James Cagney 2. <i>Jinx Money</i> 1948 Adventure USA MGM The Bowery Boys stumble upon \$50,000 of a dead gangster's loot and are chased by his cohorts Leo Gorcey</p>	<p><i>The Bachelor and the Bobby Soxer</i> 1947 Comedy USA RKO A lady judge allows her impressionabl e young sister to get over her crush on an errant playboy by forcing them together Cary Grant, Myrna Loy at Colosseum February 1949; at New Palace October 1949</p>	<p><i>Fort Apache</i> 1948 Western USA RKO In the old west, a military martinet has trouble with his family as well as the Indians John Wayne, Henry Fonda at Odeon April 1949</p>	<p>1. <i>Give My Regards to Broadway</i> 1948 Musical USA FOX An old-time vaudeville years to get back into show business Dan Dailey, Charles Winninger at New Palace December 1946 2. <i>Kid Courageous</i> 1935 Western USA Supreme Pictures Bob Steele, Rene Borden</p>	<p><i>The Return of Frank James</i> 1940 Western USA FOX In sequel to <i>Jesse James</i>, Jesse's brother avenges his death Henry Fonda, Gene Tierney</p>

# 1949 Star

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>My Name is Julia Ross</i> 1945 Thriller USA Columbia An unsuspecting young woman answers newspaper ad for a job and winds up the prisoner of a crazy family. Nina Foch, Dame May Whitty <i>No Natives &amp; No One Under 13</i> 2. <i>Landrush</i> 1946 Western USA Columbia Charles Starrett (Durango Kid), Smiley Burnette at Scala February 1949 am; at Orpheum February 1949 pm</p>	<p>1. <i>Shadowed</i> 1946 Thriller USA Columbia Anita Louise, Lloyd Corrigan 2. <i>Marshall of Cripple Creek</i> 1947 Western USA Republic Roy Barcroft, Trevor Bardette</p>	<p>1. <i>Secret of the Whistler</i> 1946 Thriller USA Columbia Dix is an insane artist whose second wife suspects him of having killed her predecessor and fears she's his next victim. Richard Dix <i>No Natives</i> 2. <i>Bar 20</i> <i>Justice</i> 1938 Western USA Paramount Outlaw miners have been stealing ore from Ann Dennis' mine. Hoppy spends much of his time running around in the mine shafts tracking down the crooks William Boyd (Hopalong Cassidy)</p>	<p>1. <i>Lone Wolf in Mexico</i> 1947 Western USA Columbia A croupier is murdered in a Mexico City gambling casino and the Lone Wolf is suspected Gerald Mohr <i>No Natives</i> 2. <i>Robin Hood of Texas</i> 1947 Western USA Republic A gang of bank robbers arrive at Gene's ranch. Gene winds up chasing them around the west. Gene Autry</p>	<p>1. <i>Boston Blackie and the Law</i> 1947 USA Thriller Columbia Blackie performs in a magic show at a women's prison, which gives an inmate an opportunity to escape Chester Morris 2. <i>In Old Colorado</i> 1941 Western USA Paramount Joe Weller has instigated a conflict over water rights between two ranchers. The idea is to have the ranchers do each other in then move in and take over. Hoppy and the good guys won't let this happen William Boyd (Hopalong Cassidy)</p>	<p>1. <i>Night Time in Nevada</i> 1948 Western USA Republic The bad guy steals a gold mine, murders and rustles cattle. Songs include: title song, "Sweet Laredo Lou," and "Big Rock Candy Mountain" Roy Rogers 2. <i>Hidden Gold</i> 1940 Western USA Paramount Robbers are taking gold from Colby's mine and holding up stagecoaches. When Speedy strikes gold, Hoppy borrows it and announces a gold shipment hoping to catch the gang William Boyd at Scala July 1949 am; at Orpheum July 1949 pm</p>	<p>1. <i>Teheran</i> 1947 Thriller GB Pendennis/JAR A correspondent in Iran foils an assassination plot Derek Farr, Marta Labarr 2. <i>Vigilantes of Boom Town</i> 1947 Western USA Republic Allan Lane, Ted Adams</p>	<p>1. <i>The Personality Kid</i> 1934 Drama (Boxing) USA Columbia Pat O'Brien, Glenda Farrell 2. <i>Wild Frontier</i> 1947 Western USA Republic Outlaws are in control of Clayton City and Marshal Frank Lane and his son Rocky smoke out the outlaws Allan Lane, Jack Holt</p>	<p>1. <i>Countess of Monte Christo</i> 1948 Comedy USA Universal Sonja and Olga pretend to be royal visitors in this costume comedy Sonja Henie, Olga San Juan 2. <i>Conquest of Cheyenne</i> 1946 Western USA Republic Red Ryder has to help bring in an oil well on Jackson's ranch. Tom Dean found the oil and has started a well. But banker Tuttle hopes to foreclose on the Jackson ranch and has the oil rig burned down William 'Wild Bill' Elliott</p>	<p>1. <i>Bulldog Drummond Strikes Back</i> 1947 USA Thriller United Artists A phony heiress tries to pick up an inheritance 2. <i>Border Vigilantes</i> 1941 Western USA Paramount A town bedeviled with outlaws sends for Hoppy, Lucky and California after their own vigilante committee fails to solve the towns problems. Hoppy discovers that the bad guys are led by the town boss, and so are the vigilantes William Boyd (Hopalong Cassidy) at Orpheum December 1949</p>	<p>1. <i>Repeat Performance</i> 1947 Musical USA Eagle-Lion People in trouble find they can repeat the previous year Louis Hayward, Joan Leslie <i>No Natives</i> 2. <i>Under Colorado Skies</i> 1947 Western USA Republic Monte Hale</p>	<p>1. <i>Murder He Says</i> 1945 Comedy USA Paramount Zany slapstick of pollster MacMurray encountering Main's family of hayseed murderers Fred MacMurray, Marjorie Main 2. <i>Sunset Trail</i> 1938 Western USA Paramount A rancher is murdered and Hoppy goes undercover, disguised as an Easterner unfamiliar with the ways of the West, making a fool of himself in order to capture the killers William Boyd (Hopalong Cassidy)</p>



## 1954 Avalon

January	February	March	April	May	June	July	August	September	October	November	December
<i>Flying Leathernecks</i> 1951 Adventure USA RKO Two marine officers fight the Japs and each other on Guadalcanal John Wayne, Robert Ryan at Rex November 1954	<i>Androcles and the Lion</i> 1952 Adventure USA RKO A slave takes a thorn from the paw of a lion which later, in the arena, refuses to eat him Victor Mature, Jean Simmons at Van Riebeeck September 1953	<i>Fort Algiers</i> 1953 Thriller USA United Artists A female French agent loves a fellow spy who turns up as a Foreign Legionnaire, working against an evil emir Yvonne de Carlo	<i>Desert Rats</i> 1953 Adventure USA FOX An English captain (Mason) commands an Australian detachment in the seige of Tobruk, and survives an encounter with Rommel James Mason at Van Riebeeck November 1953; at Athlone February 1957; at Alvin February 1958	<i>Treasure of the Golden Condor</i> 1952 Adventure USA FOX A young Frenchman flees to the South Seas but returns to discredit his wicked uncle Cornel Wilde	<i>Pygmalion</i> 1938 Comedy GB RKO A professor of phonetics takes a bet that he can turn a Cockney flower seller ni six months into a lady who can pass as a duchess Leslie Howard, Wendy Hiller at Alhambra September 1946	<i>Vice Squad</i> 1953 Thriller USA United Artists A police captain tracks down two bank robbers who have killed a cop Paulette Goddard, Edward G. Robinson	<i>The Girl Next Door</i> 1953 Musical USA FOX A Broadway musical star falls for her suburban neighbor Dan Dailey, June Haver	<i>Titanic</i> 1953 Drama USA FOX Personal dramas aboard the Titanic in 1912 come to a head as the ship hits an iceberg Clifton Webb at Van Riebeeck December 1953; at Curzon August 1954	<i>The Farmer Takes a Wife</i> 1953 Musical USA FOX By the Erie Canal in 1820s, a wandering girl finds security with a farmer Betty Grable	<i>The I Don't Care Girl</i> 1953 Musical (Biography) USA FOX The life of music entertainer Eva Tanguay at her height during World War I, as told by three men in her life Mitzi Gaynor	1. <i>Don't Bother to Knock</i> 1952 Thriller USA FOX Deranged babysitter threatens to kill baby Richard Widmark, Marilyn Monroe at Odeon and Curzon September 1954 2. <i>Born to be Bad</i> 1950 Drama USA FOX Ambitious girl marries a millionaire but continues an affair with a novelist until caught Joan Fontaine

# 1954 Star

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Lucky Losers</i> 1950 Comedy USA Monogram To solve the death of a friend, the boys go to gambling school, then go undercover as croupiers in an illegal gambling house Bowery Boys (Leo Gorcey) 2. <i>Outlaws of the Plains</i> 1946 Western USA PRC (Producers Releasing Corporation) Buster Crabbe, Edmund Breon <i>No Natives</i></p>	<p><i>Steel Town</i> 1952 Drama USA Universal A steel president's nephew joins the company as a furnace hand Howard Duff</p>	<p>1. <i>Because of You</i> 1952 Drama USA Universal A female ex-convict marries on parole but does not tell her husband of her past. Her old associates involve her innocently in another crime, and her husband divorces her; but years later she gets him and their child back Jeff Chandler <i>No Natives</i> 2. <i>Man From Sonora</i> 1951 Western USA Monogram Johnny Mack Brown at Colosseum March 1954 am; at Alhambra November 1957 am</p>	<p>1. <i>Project X</i> 1949 Thriller USA Edward Leven Jack Lord, Joyce Quinlan <i>No Natives &amp; No One under 13</i> 2. <i>Rangers Ride</i> 1948 Western USA Virginia Belmont, Jimmy Wakely Monogram</p>	<p><i>Stars are Singing</i> 1952 Musical USA Paramount A Polish refugee girl illegally enters the US and becomes an opera star Rosemary Clooney</p>	<p><i>Abbott and Costello Go to Mars</i> 1953 Comedy USA Universal Two incompetents accidentally launch a space ship and land first in Louisiana, then on Venus Bud Abbott, Lou Costello <i>No Natives</i></p>	<p>1. <i>Just Across the Street</i> 1952 Comedy USA Universal Complications arise when a plumber's secretary pretends to be rich Ann Sheridan 2. <i>Fighting Valley</i> 1943 Western USA PRC Western about heroic Texas rangers James Newill, Guy Wilkerson</p>	<p>1. <i>Ghost Chasers</i> 1951 Comedy USA Monogram Spirited supernatural spoof, as the Bowery Boys try to expose a fake medium Bowery Boys at Grand September 1954 am 2. <i>Marked for Murder</i> 1945 Western USA PRC The Texas Rangers try to stop the range war between ranchers and sheepmen, but are led away by a decoy as the real culprits plan to kill the ranchers and blame the sheepmen Tex Ritter at Oral November 1954 matinee</p>	<p><i>Man Behind the Gun</i> 1952 Western USA Warner Brothers A cavalry officer is sent to quell a rebellion and helps to found Los Angeles Randolph Scott</p>	<p><i>Cattle Town</i> 1952 Western USA Warner Brothers After the Civil War, returning ranch owners find their land appropriated by squatters Dennis Morgan at Orpheum December 1954</p>	<p><i>Awara - the Vagabond</i> 1951 Drama India R.K. Films Prithviraj Kappor, Raj Kappor</p>	<p><i>Miracle of Our Lady of Fatima</i> 1952 Drama USA Warner Brothers Account of religious miracle witnessed by farm children in 1917 in Portugal against the wishes of anticlerical government Gilbert Roland, Angela Clarke</p>

# 1960 Star

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Watusi</i> 1959 Adventure USA MGM Harry Quartermain retraces his father's footsteps to King Solomon's mines George Montgomery 2. <i>Tarzan and the Lost Safari</i> 1957 Adventure USA Solar Bruce Humberstone Solar</p>	<p><i>This Earth is Mine</i> 1959 USA Drama Universal A French- American vineyard owner in California brings out his grand-daughter from England in the hope that she will consolidate his dynasty Claude Rains, Rock Hudson, Jean Simmons at Grand Orpheum May 1960</p>	<p>1. <i>Teahouse of the August Moon</i> 1956 Comedy USA MGM In Okinawa, a wily interpreter helps American troops adjust to the Pacific Marlon Brando at Lantern September 1957; at Capitol November 1957 2. <i>Some Came Running</i> 1958 Drama USA MGM A disillusioned writer returns home and takes up with a gambler and a prostitute Frank Sinatra <i>No one under 17 &amp; No Natives</i> at Grand January 1960</p>	<p><i>The Journey</i> 1959 Drama USA MGM During the 1956 Hungarian uprising, a busload of international passengers is detained overnight by a Russian major Yul Brynner, Deborah Kerr</p>	<p><i>The Big Circus</i> 1959 Drama USA Allied Artists A bankrupt circus owner tries to get his show back on the road despite the murderous schemes of his ex-partners Vic Mature, Red Buttons at Gaiety September 1960</p>	<p><i>Yellowstone Kelly</i> 1959 Western USA Warner Brothers A fur trapper prevents war between Indians and whites Clint Walker</p>	<p>1. <i>Expresso Bongo</i> 1959 Musical (Rock n Roll) GB British Lion A Soho agent turns a nondescript teenage singer into an international star Laurence Harvey 2. Rugby: South Africa v. All Blacks</p>	<p>1. <i>The Man Who Could Cheat Death</i> 1959 Thriller GB Paramount A surgeon looks 35 but is really 104, having had a series of gland operations performed on himself Anton Diffring <i>No one under 13</i> 2. Fourth Cricket Test</p>	<p>1. <i>The Bramble Bush</i> 1960 Drama USA Warner Brothers A doctor returns to his home town and finds himself involved in old tragedies including the mercy killing of his friend Richard Burton <i>17 &amp; No Natives</i> at Scala November 1960 2. Fourth Rugby Test</p>	<p><i>Assault in Broad Daylight (Es geschah am hellichten Tag)</i> 1958 Thriller Germany Chamartin Several young girls were killed. Policeman Matthaei (Ruhman) finds a child that looks similar to the ones that were murdered and waits for the killer to start his bloody work one more time Heinz Ruhman <i>No one under 13 &amp; No Natives</i></p>	<p><i>The Cossacks</i> 1959 Drama Italy CFPC/Faro Film Historical tale set in 1850s Russia; Cossack Purdom and son Barrymore clash in loyalties to Czar Alexander II Edmund Purdom, John Drew Barrymore</p>	<p><i>North by Northwest</i> 1959 Thriller USA MGM A businessman is mistaken for a spy, and enemy agents then try to kill him because he knows too much Cary Grant, Eve Marie Saint, James Mason <i>No one under 17 &amp; No Natives</i> at Scala April 1960</p>

# **SOUTHERN SUBURBS & SEA POINT 1946-60**

INCLUDES:  
1946 ODEON  
1946 CAPITOL  
1946 GAIETY  
1946 SCALA  
1946 ORPHEUM  
1949 ODEON  
1949 CAPITOL  
1949 GAIETY  
1949 SCALA  
1949 ORPHEUM  
1954 ODEON  
1954 CAPITOL  
1954 GAIETY  
1954 SCALA  
1954 ORPHEUM  
1957 ODEON  
1957 CAPITOL  
1957 SCALA  
1960 ODEON  
1960 CAPITOL  
1960 GAIETY  
1960 SCALA  
1960 ORPHEUM  
1960 SUNSET DRIVE-IN

# 1946 Odeon

January	February	March	April	May	June	July	August	September	October	November	December
<i>Pin Up Girl</i> 1944 Musical USA FOX A Washington secretary becomes a national celebrity when she meets a navy hero Betty Grable	<i>Within these Walls</i> 1945 Drama USA FOX A stern prison governor makes no exceptions when his son becomes a convict Thomas Mitchell at Avalon June 1946; at New Palace Wednesday Midnight Show June 1946	<i>Spellbound</i> 1945 Thriller USA Selznick The new head of a mental institution is a fake and amnesiac; a staff member falls in love and helps him recall the fate of the real Dr. Edwardes Ingrid Bergman, Gregory Peck, Alfred Hitchcock at Avalon October 1946; re- released at Van Riebeeck November 1957 <i>No One Under 13</i>	<i>A Tree Grows in Brooklyn</i> 1945 Drama USA FOX Life for an Irish family with a drunken father in New York's teeming slums at the turn of the century Peggy Ann Garner, James Dunn <i>Academy Awards - Best actor, best child actress (special prize)</i>	<i>Alexander's Ragtime Band</i> 1938 Musical USA FOX Between 1911 and 1939, two songwriters vie for the affections of a rising musical comedy star Tyrone Power, Alice Faye, Don Ameche <i>Academy Award - musical direction at New Palace November 1946</i>	<i>The Diary of a Chambermaid</i> 1946 Drama USA United Artists A 19th- century serving girl causes sexual frustration and other troubles in two households Paulette Goddard, Burgess Meredith	<i>Whistle Stop</i> 1946 Thriller USA United Artists A city girl returns to her small-town home and is torn between nightclub proprietor and indolent charmer George Raft, Ava Gardner at Avalon August 1946	<i>A Night In Casablanca</i> 1946 Comedy USA Loew Three zanies rout Nazi refugees in a North African hotel The Marx Brothers at Avalon September 1946; at Athlone November 1946	<i>Breakfast in Hollywood</i> 1945 Drama USA United Artists A day in the life of an American radio breakfast show host Tom Breneman	<i>Prisoner of Shark Island</i> 1936 Drama (Historical) USA FOX The story about the doctor who treated John Wilkes Booth, Lincoln's assassin Warner Baxter, Gloria Stuart, John Carradine	<i>Doll Face</i> 1945 Musical USA FOX A burlesque queen goes to Broadway Vivian Blaine, Carmen Miranda, Denis O'Keefe, Perry Como	<i>Junior Miss</i> 1945 Comedy USA FOX A teenager causes trouble by meddling in the lives of her family Peggy Ann Garner

# 1946 Capitol

January	February	March	April	May	June	July	August	September	October	November	December
<i>National Velvet</i> 1945 Drama USA MGM Technicolour Children train a horse to win the Grand National Mickey Rooney; Liz Taylor, Donald Crisp	am: <i>Twilight on the Prairie</i> 1944 Western USA Universal Vivian Austin, Jimmy Dodd, Leon Errol, Eddie Quinlan at Colosseum March 1946 am; at Star mid-January 1946 pm: <i>Action in Arabia</i> 1944 Adventure USA RKO Nazis and Frenchmen of both persuasions clash in the Damascus desert George Sanders, Virginia Bruce	am: <i>Dead Man's Gulch</i> 1943 Western USA Republic Don 'Red' Barry pm: <i>Yellow Canary</i> 1943 Thriller GB RKO WW2 spy drama with Neagle feigning Nazi loyalty to obtain secrets for the Allies Anna Neagle at Gaiety April 1946	am: <i>Song of Nevada</i> 1944 Western USA Republic Roy Rogers Western girl moves east and influenced badly by her snobby fiancé, and Roy is trusted to restore the girl's western values. Songs include "New Moon Over Nevada," "A Cowboy has to Yodel in the Morning," and "The Harum Scarum Baron of the Harmonium" pm: <i>Madonna of the 7 Moons</i> 1944 Drama GB Gainsborough Affected by childhood rape, a demure lady has a second life as a daring gypsy Phyllis Calvert, Stewart Granger	am: <i>The Vanishing Virginian</i> 1942 Drama USA Republic MGM Based on Rebecca Yancey Williams' memoir of her father, focuses mainly on the family of a lifelong public servant in Lynchburg, Virginia and nostalgia for the Old South Brian Don Levy pm: <i>Thrill of a Romance</i> 1945 Musical USA MGM A lady swimmer falls for a returning serviceman Esther Williams, Van Johnson	am: <i>Western Jamboree</i> 1938 Western USA Republic Gene Autry Knowing that is contains valuable helium gas, a gang of baguys first tries to purchase the ranch which Gene straw bosses. When that fails, they lay a hidden pipeline to snag the gas at Orpheum July 1946 pm: <i>the Climax</i> 1944 Drama USA Universal A young opera singer is hypnotized by a mad doctor, who has kept his murdered mistress embalmed for ten years Susanna Foster, Turhan Bey	am: <i>Kathleen</i> 1941 Drama USA MGM A neglected daughter finds a new wife for her widowed father Shirley Temple pm: <i>Our Vines Have Tender Grapes</i> 1945 Drama USA MGM Life in a Norwegian farm community in southern Wisconsin Ed. G. Robinson, Margaret O'Brien MGM at Scala August 1946	am: <i>Rockin in the Rockies</i> 1945 Comedy USA Columbia Moe plays straight while Larry and Curly act as a team as show biz hopefuls on a Western ranch The Three Stooges at Colosseum July 1946 am; at Orpheum August 1946 pm pm: <i>So Proudly We Hail</i> 1943 Drama USA Paramount The self-sacrifice of war nurses in the Pacific Claudette Colbert, Paulette Goddard, Veronica Lake	am: <i>Gun Town</i> 1946 Western USA Universal Kirby Grant pm: <i>Lady on a Train</i> 1945 Thriller Comedy USA Universal A girl arriving in New York by train sees a murder committed and can't make anyone believe her Deanna Durbin, Ralph Bellamy at Colosseum July 1946; at Grand October 1946	am: <i>Fugitive from Sonora</i> 1943 Western USA Republic Don 'Red' Barry Two brothers, separated for many years, meet again. One is now a preacher and the other a notorious killer, but the preacher goes after the bad guys when his brother is shot pm: <i>Rhapsody in Blue</i> 1945 Musical (Biography) USA Warner Brothers Life of composer George Gershwin Robert Alda, Joan Leslie at Grand September 1946	am: <i>Rough Riding Justice</i> Western USA Columbia Charles Starrett pm: <i>Hollywood Canteen</i> 1944 Musical USA Warner Brothers The stars give their evenings to entertaining soldiers Bette Davis, Eddie Cantor	am: <i>Bad Men of the Border</i> 1946 Western USA Universal Kirby Grant pm: <i>Watch on the Rhine</i> 1943 Thriller USA Warner Brothers A German refugee and his family are pusued by Nazi agents in Washington Paul Lukas, Bette Davis at Alhambra August 1946

## 1946 Gaiety

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Nine Girls</i> 1944 Comedy USA Columbia Wisecrack-laden comedy mystery about murder at a sorority house Ann Harding, Evelyn Keyes 2. <i>Carson City Cyclone</i> 1943 Western USA Republic Barton, accused of killing a night watchman at a bank, is cleared by a witness named Sullivan, who subsequently gets into trouble, which causes even more problems Don 'Red' Barry at Orpheum February 1946</p>	<p>1. <i>Mummy's Ghost</i> 1944 Thriller USA Universal Sequel to <i>the Mummy's Tomb</i> (and prequel to <i>The Mummy's Curse</i>) finds seemingly unkillable Kharis (Chaney) and his mentor (Carradine) on the trail of a woman who is the reincarnation of Princess Ananka Lon Chaney, John Carradine 2. <i>Riders of the West</i> 1942 Western USA Monogram Buck Jones at Orpheum January 1946</p>	<p><i>Thief of Baghdad</i> 1940 Adventure GB London Film Productions Fantasy of native boy Sabu outdoing evil magician Veidt in Arabian Nights fable with incredible Oscar-winning Technicolor photography Conrad Veidl (Jafar), Sabu</p>	<p>1. <i>Yellow Canary</i> 1943 Thriller GB RKO WW2 spy drama with Neagle feigning Nazi loyalty to obtain secrets for the Allies Anna Neagle at Capitol March 1946 2. <i>Deerslayer</i> 1943 Adventure USA Republic The Deerslayer fights Indians in 18th century America, based on James Fenimore Cooper's novel Bruce Kellogg</p>	<p>1. <i>Top Man</i> 1943 Musical USA Universal O'Connor heads the family when Dad goes off to war; assembly-line musical comedy with guest spots by Count Basie Donald O'Connor, Susanna Foster 2. <i>Days of Old Cheyenne</i> 1943 Western USA Republic Barry becomes Cheyenne Marshal and Governor with the help of Big Bill Harmon, but refuses to follow Harmon's orders Don 'Red' Barry</p>	<p>1. <i>Step Lively</i> 1944 Musical USA RKO Musical remake of <i>Room Service</i> with producer Murphy wheeling and dealing to get his show produced Frank Sinatra, George Murphy 2. <i>Man from Music Mountain</i> 1943 Western USA Republic Roy returns to his hometown to make a radio appearance as a singing cowboy. There he finds himself in the middle of a war between sheep raisers and cattlemen Roy Rogers</p>	<p>1. <i>Crime Doctor's Courage</i> 1945 Thriller USA Columbia Dr. Ordway probes the murder of a man whose first two wives died mysteriously Warren Baxter, Lloyd Corrigan at Orpheum August 1946 2. <i>Under Western Skies</i> 1945 Musical/Western USA Universal Blend of shoot-em-up and musical, with scatterbrained jokes tossed in Noah Beery Jr.</p>	<p><i>Elephant Boy</i> 1937 Adventure GB London Film Productions Film based on Rudyard Kipling's "Toomai, of the Elephants", in which a small native lad claims he knows the congregating place of the elephant hordes Sabu at Colosseum January 1946 2. <i>Riders of Santa Fe</i> 1944 Western USA Universal Budd Buster, Rod Cameron</p>	<p>1. <i>Here Come the Co-eds</i> 1945 Comedy USA Universal Two wacky caretakers turn formerly staid girls' school on its ear Bud Abbott, Lou Costello 2. <i>Hidden Valley Outlaws</i> 1944 Western USA Republic Lawyer Leland evicts ranchers, frames Wild Bill and Gabby and incites the town to lynch them William Elliott at Colosseum July 1946 am</p>	<p>1. <i>King Kong</i> 1933 Thriller USA RKO A film producer on safari brings back a giant ape which terrorizes New York Robert Armstrong, Fay Wray Plays September 1946 at the Star (previous month) 2. <i>Rustlers of the Badlands</i> 1945 Western USA Monogram Johnny Mack Brown</p>	<p>1. <i>This is the Life</i> 1944 Musical USA Universal Based on a play by Sinclair Lewis and Fay Wray, Foster is torn between swank Knowles and performer O'Connor Susanna Foster, Donald O'Connor, Patric Knowles 2. <i>Stranger from Pecos</i> 1943 Western USA Monogram Johnny Mack Brown</p>	<p>1. <i>House of Frankenstein</i> 1944 Thriller USA Universal After escaping from an asylum the mad Dr. Niemann (Karloff) and his hunch back assistant revive Count Dracula (John Carradine), the Wolf Man (Lon Chaney Jr.) and Frankenstein (Glenn Strange) to extract revenge upon many enemies Boris Karloff 2. <i>Beyond the Last Frontier</i> 1943 Western USA Republic Smiley Burnette, Robert Mitchum</p>

# 1946 Scala

January	February	March	April	May	June	July	August	September	October	November	December
<i>Phantom Of The Opera</i> 1943 Thriller USA Universal The story of a disfigured violinist who haunts the Paris Opera House Susanna Foster, Claude Rains, Nelson Eddy	mat: <i>Yank at Eton</i> 1942 Comedy USA MGM Rooney is in school in England and it's a wonder he's not ejected immediately Mickey Rooney pm: <i>Picture of Dorian Gray</i> 1945 Drama USA MGM Haunting story of man whose painting ages while he retains youth George Sanders	<i>Flame of Barbary Coast</i> 1945 Western USA Republic Hick Wayne competes with slick Schildkraut for savvy saloon singer Dvorak; with Republic Pictures' version of the San Francisco earthquake John Wayne, Ann Dvorak	<i>Enter Arsene Lupin</i> 1944 Thriller USA Universal tale of naive heroine possessing a wealth of jewels and villians after them Charles Korvin, Ella Raines	<i>A Song To Remember</i> 1945 Drama USA Columbia Hollywood biography of Chopin, along with George Sand and his mentor Paul Muni, Cornel Wilde, Merle Oberon	<i>Show Business</i> 1944 Musical USA RKO Vaudeville musical in which Cantor and Davis sing songs such as 'It Had to Be You' Eddie Cantor, George Murphy, Joan Davis	<i>Let's Face It</i> 1943 Comedy USA Paramount Wartime comedy of soldiers hired as male companions Bob Hope, Betty Hutton at Grand February 1946	<i>Our Vines Have Tender Grapes</i> 1945 Drama USA MGM Life in a Norwegian farm community in southern Wisconsin Ed. G. Robinson, Margaret O'Brien MGM at Grand July 1946	<i>Ziegfeld Follies</i> 1946 Musical USA MGM In heaven Florenz Ziegfeld dreams up a spectacular revue Fred Astaire, Gene Kelly at Plaza March 1946	<i>The Uninvited</i> 1944 Thriller USA Paramount Eerie ghost thrillerr about Russell Ziegfeld disturbed by dead mother's spectre; Milland and Hussey, new owners of haunted house, try to solve mystery Ray Milland, Ruth Hussey, Donald Crisp, Gail Russell	<i>Strange Affair of Uncle Harry</i> Thriller 1945 USA Universal Mild-manne red Sanders falls in love, but unable to break from grip of domineering sister George Sanders, Geraldine Fitzgerald	<i>The Story of Dr. Wassell</i> 1944 Drama USA Paramount Story of real-life dedicated Navy doctor who saved fighting men in Java during WW2 Gary Cooper, Laraine Day



# 1946 Orpheum

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Sing a Jingle</i> 1943 Musical USA Universal Jason Robards Sr, June Vincent 2. <i>Riders of the West</i> 1942 Western USA Monogram Buck Jones at Gaiety February 1946</p>	<p>1. <i>Klondike Kate</i> 1943 Western USA Columbia Neal, after being wrongfully accused of murder fights for his life and his girl in Alaska Tom Neal, Ann Savage, Glenda Farrell 2. <i>Carson City Cyclone</i> 1943 Western USA Republic Barton, accused of killing a night watchman at a bank, is cleared by a witness named Sullivan, who subsequently gets into trouble, which causes even more problems Don 'Red' Barry at Gaiety January 1946</p>	<p>1. <i>Cowboy of Lonesome River</i> 1944 Western USA Columbia Charles Starrett 2. <i>The Soul of a Monster</i> 1944 Thriller USA Columbia A rich man is saved from death by a female hypnotist, who keeps him under her spell Rose Hobart, George Macready at Star Mid-January 1946</p>	<p>1. <i>Rhythm of the Saddle</i> 1938 Western USA Republic Gene is the foreman at the ranch owned by wealthy rodeo owner Maureen. She will lose her rodeo contract unless sales improve Gene Autry, Smiley Burnette 2. <i>Cry of the Werewolf</i> 1944 Thriller USA Columbia A young woman raised by gypsies is actually daughter of a werewolf. She starts killing those who know about her Nina Foch, Stephen Crane</p>	<p>1. <i>Mademoiselle Fifi</i> 1944 Adventure USA RKO A laundress reveals more integrity and patriotic spirit than her condescending fellow passengers on an eventful coach ride during the Franco-Prussian war Simone Simon, John Emery 2. <i>Sing Me a Song of Texas</i> 1945 Western USA Columbia Noah Beery, Tom Tyler</p>	<p>1. <i>San Fernando Valley</i> 1944 Western USA Republic Roy Rogers 2. <i>Roman Scandals</i> Musical USA Samuel Goldwyn/United Artists Old-fashioned, enjoyable musical vehicle for Cantor to romp through as dreamer who is transported back to ancient Rome Eddie Cantor, Gloria Stuart</p>	<p>1. <i>Brazil</i> 1944 Musical USA Republic A lady novelist goes to Brazil for material; a local composer poses as her guide in order to pay her back for her previous remarks about his country Tito Guizar, Virginia Bruce 2. <i>Western Jamboree</i> 1938 Western USA Republic Gene Autry Knowing that is contains valuable helium gas, a gang of baguys first tries to purchase the ranch which Gene straw bosses. When that fails, they lay a hidden pipeline to snag the gas at Capitol June 1946</p>	<p>1. <i>Crime Doctor's Courage</i> 1945 Thriller USA Columbia Dr. Ordway probes the murder of a man whose first two wives died mysteriously Warren Baxter, Lloyd Corrigan at Gaiety July 1946 2. <i>Rockin in the Rockies</i> 1945 Comedy USA Columbia Moe plays straight while Larry and Curly act as a team as show biz hopefuls on a Western ranch The Three Stooges at Colosseum July 1946 am; at Capitol August 1946 am</p>	<p>1. <i>Falcon Out West</i> 1944 Thriller USA RKO The Falcon heads to Texas to catch the killer of a millionaire rancher who died in a N. Y. C. nightclub Tom Conway, Carole Gallagher 2. <i>Sundown Valley</i> 1944 Western USA Columbia Charles Starrett at Colosseum August 1946 am</p>	<p><i>Hours Before the Dawn</i> 1944 Drama USA Paramount Polished WW2 romance-espion age, with Tone falling for Nazi spy Lake Franchot Tone, Veronica Lake 2. <i>Beyond the Pecos</i> 1945 Western USA Universal Rod Cameron at Orange March 1954 matinee</p>	<p>1. <i>House of Fear</i> 1945 Thriller USA Universal Sherlock Holmes is called in to investigate when members of an eccentric Scottish gentleman's club are knocked off one by one. Liberal, but ingenious, adaptation of Conan Doyle's "The Five Orange Pips." Basil Rathbone, Nigel Bruce 2. <i>Trial to Vengeance</i> 1945 Western USA Universal Jane Andrews, Kirby Grant</p>	<p>1. <i>Strange Affair of Uncle Harry</i> 1945 Thriller USA Universal Mild-mannered Sanders falls in love, but unable to break from grip of domineering sister George Sanders, Geraldine Fitzgerald at Scala November 1946 2. <i>Bullets and Saddles</i> 1943 Western USA United Artists Crash, Denny, and Alibi come after Hammond and his gang who are after Charlie Craig Ray Corrigan, Dennis Moore at Colosseum October 1946 am</p>

# 1949 Odeon

January	February	March	April	May	June	July	August	September	October	November	December
<i>I Wonder Who is Kissing Her Now</i> 1947 Musical (Biography) USA FOX The career of 1890s songwriter Joseph E. Howard Mark Stevens, June Haver at Avalon March 1949; at Palace April 1949	<i>La Symphonie Pastorale</i> 1946 Drama France Les Films Gibe A Swiss pastor takes in an orphan child who grows up to be a beautiful girl and causes jealousy between himself and his son Pierre Blanchard, Michele Morgan subtitles	<i>It's a Pleasure</i> 1945 Drama USA RKO Skater Henie and hockey player O'Shea get married but can't seem to break the ice Michael O'Shea at Athlone November 1949	<i>Fort Apache</i> 1948 Western USA RKO plays at Odeon in April 1949 In the old west, a military martinet has trouble with his family as well as the Indians John Wayne, Henry Fonda at Avalon October 1949	<i>Yellow Sky</i> 1948 Western USA FOX Outlaws on the run take over a desert ghost town Gregory Peck, Anne Baxter, Richard Widmark	<i>The Stranger</i> 1946 Thriller USA FOX An escaped Nazi war criminal living in small Connecticut town is about to marry an unsuspecting bride. Robinson plays the federal agent out to get him Edward G. Robinson, Orson Welles, Loretta Young <i>No one under 13</i> at Athlone September 1949 2. NEW <i>March of Time</i>	<i>Appointment with Crime</i> 1945 Drama GB British National Ex-convict revenges himself on the former friends who shopped him William Hartnell, Robert Beatty, Joyce Howard <i>No one under 13</i>	<i>The Set-Up</i> 1949 Drama (Boxing) USA RKO An ageing boxer refuses to pull his last fight, and is beaten up by gangsters Robert Ryan, Audrey Tooter <i>No one under 13</i>	<i>Old Mother Riley, Detective</i> 1943 Comedy GB British National Films Old Mother Riley is an Irish washerwoman with flailing arms and comic invectives Arthur Lucan, Kitty McShane	<i>Magic Town</i> 1947 Comedy USA RKO An opinion pollster discovers a small town which exactly mirrors the views of the USA at large James Stewart, Jane Wyman	<i>Cardinal Richelieu</i> 1935 Drama (Biography) USA FOX Fictionalized biography of the unscrupulous cardinal who was the grey eminence behind Louis XVIII George Arliss	<i>Mr. Blandings Builds His Dream House</i> 1948 Comedy USA FOX A New York advertising man longs to live in the Connecticut countryside, but finds the way to rural satisfaction is hard Cary Grant, Myrna Loy, Melvyn Douglas

## 1949 Capitol

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>Overland Mail</i> 1942 Western (serial) USA Columbia A Western frontiersman investigates mail thefts Noah Beery, Lon Chaney Jr pm: <i>Miranda</i> 1947 Comedy GB Gainsborough A doctor on holiday in Cornwall catches a mermaid and takes her to London disguised as an invalid Glynis Johns, Googie Withers</p>	<p>am: <i>Thousands Cheer</i> 1943 Musical USA MGM An army base stages an all-star variety show Kathryn Grayson, Gene Kelly at Oral August 1954 pm: <i>The Search</i> 1949 Drama USA MGM An American soldier in Germany cares for a war orphan Montgomery Clift, Ivan Jandl</p>	<p>am: <i>George in Civvy Street</i> 1946 Comedy GB Columbia A soldier returns to his country pub and finds himself in the middle of a beer war George Formby pm: <i>Down to Earth</i> 1947 Musical USA Columbia The muse Tersichore comes down to help a Broadway producer fix a new show in which she is featured Rita Hayworth, Larry Parks</p>	<p>am: <i>The Canterville Ghost</i> 1944 Comedy USA MGM Oscar Wilde's short story of 17th-century ghost spellbound until descendant helps him perform heroic deed Charles Laughton, Robert Young pm: <i>The Bride Goes Wild</i> 1948 Comedy USA MGM A children's book writer is not the sober uncle expected after he has to pretend to adopt an unruly uncle June Allyson, Van Johnson at Oral November 1949</p>	<p>am: <i>Lone Hand Texan</i> 1947 Western USA Columbia Charles Starrett, Smiley Burnette pm: <i>Abott and Costello meet the Ghosts</i> 1948 Comedy USA Universal Two railway porters deliver crates containing the Frankenstein monster, Dracula, and the Wolf Man <i>No One Under 13</i></p>	<p>am: <i>Little Mr. Jim</i> 1946 Drama USA MGM Boy learns to deal with the loss of his mother and the subsequent mourning of his father through the wisdom of the family's Chinese cook Jack 'Butch' Jenkins pm: <i>Easter Parade</i> 1948 Musical USA MGM A song and dance man quarrels with one partner but finds another in New York City Fred Astaire, Judy Garland at Plaza January 1949; at Scala April 1960 am</p>	<p><i>Adventures of Robin Hood</i> 1938 Adventure USA Warner Brothers Rebel outlaw Robin Hood outwits Guy of Gisbourne and the Sheriff of Nottingham, and saves the throne for the absent King Richard Errol Flynn, Basil Rathbone at Grand August 1949</p>	<p><i>Road to Rio</i> 1947 Comedy USA Paramount Bob and Bing are musicians trying to wrest Dorothy from sinister Aunt Sondergaard. Songs: "But Beautiful," "You Don't Have To Know The Language," sung with guests the Andrews Sisters Bob Hope, Bing Crosby</p>	<p><i>Deception</i> 1947 Drama USA Warner Brothers A European cellist returning to America after the war finds that his former girlfriend has a rich and jealous lover Bette Davis, Claude Rains</p>	<p>1. <i>Arch Of Triumph</i> 1948 Drama USA Enterprise In postwar Paris, an embittered refugee seeks his former Nazi tormentor and has a tragic romance with a potential suicide Ingrid Bergamn, Charles Boyer Plays at Plaza in May 1949 2. 4th Rugby test</p>	<p><i>Nora Prentiss</i> 1946 Drama USA Warner Brothers A doctor falls for a cafe singer who ruins his life Ann Sheridan, Kent Smith</p>	<p><i>Edward My Son</i> 1949 Drama GB MGM A rich, unscrupulous man remembers the people he has made unhappy, and the son to whom he never behaved as a father should Spencer Tracy, Deborah Kerr at Plaza July 1949</p>

# 1949 Gaiety

January	February	March	April	May	June	July	August	September	October	November	December
matinee: <i>The Naughty Nineties</i> 1945 Comedy USA Universal In the gay '90s, cardsharps take over a Mississippi riverboat from a kindly captain, and Abbott and Costello try to help captain regain the ship (includes 'Who's on First' skit) Bud Abbott, Lou Costello pm: <i>The October Man</i> 1947 Thriller GB Two Cities After an accident which causes a head injury and subsequent depression, a lonely man staying at a small hotel is suspected of a local murder	matinee: 1. <i>Under Fiesta Stars</i> 1941 Western USA Republic Gene Autry at Grand March 1949 matinee 2. <i>Hopalong Rides Again</i> 1937 Western USA Paramount An eccentric professor claims to be searching for the evolutionary missing link but rather is a cattle rustler. Hoppy and Bar 20 guys ultimately capture the professor William Boyd pm: 1. <i>Against the Wind</i> 1947 Thriller GB Ealing In London during WW II, men and women trained as saboteurs have a traitor among them Simone Signoret, Robert Beatty 2. <i>Hopalong Rides Again</i> see above	matinee: 1. <i>North of the Rockies</i> 1942 Western USA Lloyd Bridges, Bill Elliott 2. <i>Riders of the Badlands</i> 1941 Western USA Columbia Charles Starrett pm: <i>The Strange Loves of Martha Ivers</i> 1946 Drama USA Paramount A murderous child becomes a wealthy woman with a spineless lawyer husband; the melodrama starts when an ex-boyfriend returns to town Barbara Stanwyck, Van Heflin, Kirk Douglas <i>No Natives</i>	matinee: 1. <i>The Showdown</i> 1940 Western USA Paramount European bad guy Baron Bendor leads local townsmen in plot to obtain horses through theft. Hoppy and boys must find the thieves William Boyd 2. <i>Man from Oklahoma</i> 1945 Western USA Republic Roy spends rescues Dale from terrible fates, with reenactment of Oklahoma Territory land rush opening Roy Rogers pm: 1. <i>That's My Man</i> 1946 Drama USA Republic A racing man is reunited with his wife when their son has pneumonia Don Ameche, Catherine McLeod 2. <i>The Showdown</i> see above	1. <i>The Calendar</i> 1948 Drama GB Gainsborough A girl trainer helps an owner to prove he didn't noggle his horse Greta Gynt, John McCallum 2. <i>Partners of the Plains</i> 1938 Western USA Paramount Lorna Drake arrives from England to take over the ranch. Although she and Hoppy argue most of the time she takes a liking for Hoppy, angering her fiancé Ronald. This enables Scar to enlist Ronald's help in his plan to kill Hoppy. But when Hoppy foils that plan a forest fire develops endangering Lorna William Boyd	1. <i>Alias Mr. Twilight</i> 1946 Thriller USA Lloyd Corrigan, Michael Duane 2. <i>Silver on the Sage</i> 1939 Western USA Paramount Hoppy goes undercover as a gambler from the East when Bar 20 cattle are stolen by unknown rustlers. Brennan/Talbot are twin brothers (one a casino owner, the other a rancher) and Hoppy believes they provide alibis for each other while one is out committing crimes. Hoppy gets a job in the casino to learn more but is exposed when a gambling gunslinger notices him William Boyd	1. <i>Are You With It?</i> 1948 Musical USA Universal An insurance executive with doubts joins a fun fair and has a whale of a time Donald O'Connor, Olga San Juan 2. <i>Oregon Trail Scouts</i> 1947 Western USA Allan Lane as Red Ryder	1. <i>Ladies Man</i> 1947 Comedy USA Paramount A poor farmer stricks oil, becomes a millionaire, and finds himself a prize for the ladies Eddie Bracken, Cass Daley <i>No Natives</i> 2. <i>The Frontiersman</i> 1938 Western USA Paramount William Boyd as Hopalong Cassidy	1. <i>A Man About the House</i> 1947 Drama GB British Lion Two English ladies inherit an Italian villa and fall under the spell of the handsome handyman, who marries one of them and proceeds slowly to poison her Margaret Johnston, Dulcie Gray 2. <i>Swing the Western Way</i> 1947 Western USA Columbia Eddie Acuff, Mary Dugan	1. <i>Made for Each Other</i> 1938 Drama USA Selznick Problems of a lawyer and his new wife culminate in the near-death of their infant son Carole Lombard, James Stewart 2. <i>Rio Grande Raiders</i> 1946 Western USA Republic Bob Steele, Sunset Carson	1. <i>Twilight on the Rio Grande</i> 1947 Western USA Republic Gene and Pokie are on vacation in Mexico when they learn that their buddy Dusty has been bumped off Gene Autry 2. <i>Thrill of Brazil</i> 1946 Musical USA Columbia Steve, revue producer in Rio de Janeiro, is still in love with his ex-wife Vicki, his star Linda is in love with Steve and Tito is in love with Linda. Because of this they all get small problems Evelyn Keyes, Kennan Wynn	1. <i>Eyes of Texas</i> 1948 Western USA Republic A ranch owner turns his place into a home for boys who have lost their fathers in World War II. His evil female lawyer covets the ranch, but U.S. Marshal Roy Rogers puts an end to her plans Roy Rogers at Orpheum November 1949 2. <i>Stick to Your Guns</i> 1941 Western USA Paramount A former Bar 20 cowhand is now a cattle rancher and having trouble with rustlers. Hoppy and the Bar 20 gang ride in and surround the the bad guys. June Winters joins the posse and serves as the romantic partner for posse co-leader Lucky William Boyd <i>No Natives</i>

# 1949 Scala

January	February	March	April	May	June	July	August	September	October	November	December
am: <i>Sante Fe Uprising</i> 1946 Western USA Republic Robert Blake, Allan Lane at Orpheum January 1949 pm: <i>Two Years Before the Mast</i> 1946 Adventure USA Paramount In the mid-19th century, a writer becomes a sailor to expose bad conditions at Oral February 1949	am: <i>Landrush</i> 1946 Western USA Columbia Charles Starrett (Durango Kid), Smiley Burnette at Star January Orpheum February 1949 pm: <i>Hamlet</i> 1948 Drama GB Two Cities a Danish prince seeks to avenge his father's death when his uncle murders his father, succeeds him as King, and marries the Queen. Along the way, Hamlet spurns his girlfriend, scolds his mother, contemplates suicide, and kills some folks Laurence Olivier <i>Academy Awards - Best Picture, Actor</i> at Grand January 1949	am: <i>El Paso Kid</i> 1946 Western USA Republic Sunset Carson, Johnny Carpenter at Orpheum March 1949 pm: <i>Welcome Stranger</i> 1947 Comedy USA Paramount Crosby fills in for vacationing doctor in small community and gets involved with local girl and lovely little town Bing Crosby, Barry Fitzgerald	am: <i>Driftwood</i> 1947 Drama USA Republic Small-town doctor adopts a young girl who's never experienced "civilization" before Dean Jagger, Natalie Wood at Orpheum April 1949 pm: <i>Dear Ruth</i> 1947 Comedy USA Paramount Ruth Wilkins discovers that her teenaged sister used her name in a torrid correspondence with soldier Bill Seacroft William Holden, Joan Caulfield	am: <i>Love Laughs at Andy Hardy</i> 1946 Comedy USA MGM Andy Hardy (Rooney) goes to college after returning from World War II. He is in love with Kay Wilson this time Mickey Rooney pm: <i>Big City</i> 1948 Drama USA MGM Priest Preston, cantor Thomas, and cop Murphy "adopt" little O'Brien in this maudlin drama Margaret O'Brien, Robert Preston, Danny Thomas	am: <i>Sun Valley Cyclone</i> 1946 Western USA Republic More adventures of Red Ryder William 'Wild Bill' Elliott, Robert Blake pm: <i>A Foreign Affair</i> 1948 Comedy USA Paramount American politicians go to visit post-war Berlin and a congresswoman finds herself in an emotional triangle with a captain and his German mistress Jean Arthur, Marlene Dietrich at Alhambra February 1949	am: <i>Hidden Gold</i> 1940 Western USA Paramount Robbers are taking gold from Colby's mine and holding up stage coaches. When Speedy strikes gold, Hoppy borrows it and announces a gold shipment hoping to catch the gang William Boyd (Hopalong Cassidy) at Star June 1949; at Orpheum July 1949 pm: <i>London Belongs to Me</i> 1948 Drama GB JAR Atmospheric account of a slum area of London and its inhabitants who champion one of their own accused of murder Ricahrd Attenborough	<i>Terror By Night</i> 1946 Thriller USA Universal Sherlock Holmes dodges death at every turn while guarding a priceless diamond on a bullet-train en route from London to Edinburgh Basil Rathbone, Nigel Bruce	am: <i>New Moon</i> 1948 Musical USA Universal Nelson and Jeanette in old Louisiana, falling in love, singing "One Kiss," "Softly as in a Morning Sunrise," "Lover Come Back to Me," "Stout-Hearted Men" from Hammerstein-Romberg score Jeanette MacDonald, Nelson Eddy pm: <i>Words and Music</i> 1948 Musical USA MGM Musical biography of the songwriting collaboration of Richard Rogers and Lorenz Hart June Allyson, Cyd Charisse, Perry Como at Plaza March 1949; at Oral October 1949	am: <i>Last of the Redmen</i> 1947 Western USA Columbia Adaptation of <i>The Last Of The Mohicans</i> ; story focuses on Hawkeye's attempt to escort a British general's children through dangerous Indian country Jon Hall at Orpheum October 1949 pm: <i>You Gotta Stay Happy</i> 1948 Comedy USA Universal Comedy about millionairess who runs off on wedding night to find new marriage James Stewart, Joan Fontaine	am: <i>Outlaws of the Desert</i> 1941 Western USA Paramount Hoppy, Johnny and California go to Arabia to buy some horses. There they get involved with a sheik and a harem and a kidnapping plot William Boyd pm: <i>Portrait from Life</i> 1948 Thriller GB JAR Serviceman involved in strange case of amnesiac girl seeking her lost past in Germany Mai Zetterling at Colosseum April 1949	am: 1. <i>King of the Wild Horses</i> 1947 Western USA Columbia Youth's companionship with fierce stallion is focus of this Western Preston Foster at Colosseum November 1949 am pm: <i>The Time, the Place, the Girl</i> 1946 Musical USA Warner Brothers Carson and Morgan put on a Broadway show to keep their nightclub from being shut down - includes songs 'Rainy Night in Rio' and 'A Gal in Calico' Dennis Morgan, Jack Carson

# 1949 Orpheum

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Seven Were Saved</i> 1947 Adventure USA Paramount Byron Barr, Richard Denning 2. <i>Sante Fe Uprising</i> 1946 Western USA Republic Robert Blake, Allan Lane at Scala January 1949 am</p>	<p>1. <i>The Magnificent Rogue</i> 1946 Comedy USA Republic Stephanie Bachelor, Warren Douglas <i>No Natives</i> 2. <i>Landrush</i> 1946 Western USA Columbia Charles Starrett (Durango Kid), Smiley Burnette at Star January 1949; at Scala February 1949 am</p>	<p>1. <i>The Hit Parade of 1947</i> 1947 Musical USA Republic Eddie Albert, Constance Moore, Woody Herman at Grand February 1949 matinee 2. <i>El Paso Kid</i> 1946 Western USA Republic Sunset Carson, Johnny Carpenter at Scala March 1949 am</p>	<p>1. <i>Driftwood</i> 1947 Drama USA Republic Small-town doctor adopts a young girl who's never experienced "civilization" before Dean Jagger, Natalie Wood at Scala April 1949 am 2. <i>Sheriff of Redwood Valley</i> 1946 Western USA Republic More adventures of Red Ryder William 'Wild Bill' Elliott, Robert Blake</p>	<p>1. <i>Lone Wolf in Mexico</i> 1947 Thriller USA Columbia A croupier is murdered in a Mexico City gambling casino and the Lone Wolf is suspected. Then Sharon Montgomery, wife of a diamond merchant, becomes involved in a jewel heist, and again the Lone Wolf is a suspect Gerald Mohr, Liliane Dumont 2. <i>Rustlers of Devil's Canyon</i> 1947 Western USA Republic More adventures of Red Ryder Allan Lane (Red Ryder), Robert Blake</p>	<p>1. <i>Boston Blackie and the Law</i> 1946 Thriller USA Columbia Blackie performs in a magic show at a women's prison, which gives an inmate an opportunity to escape Chester Morris, Constance Dowling 2. ACT - Commando Cigarettes "Round the Town" Variety Stage Show &amp; Quiz (With Cash Prizes)</p>	<p>1. <i>Speed to Spare</i> 1948 Adventure USA Paramount A stunt-car driver decides to take it easy and becomes a driver for his friend's trucking company, only to find himself in more trouble Richard Arlen 2. <i>Hidden Gold</i> 1940 Western USA Paramount Robbers are taking gold from Colby's mine and holding up stage coaches. When Speedy strikes gold, Hoppy borrows it and announces a gold shipment hoping to catch the gang William Boyd at Star June 1949; at Scala July 1949 am</p>	<p>1. <i>The Big Clock</i> 1947 Thriller USA Paramount A publishing magnate murders his mistress and assigns one of his editors to solve the crime Ray Milland, Charles Laughton at Oral September 1949 <i>No Natives</i> 2. <i>Phantom Valley</i> 1948 Western USA Columbia The Durango Kid and Smiley "Sherlock Holmes" Burnette investigate a pair of murders that threaten to fuel a range war Charles Starrett, Smiley Burnette</p>	<p>1. <i>The Angel and the Badman</i> 1947 Western USA Republic Gunman Quirt Evans puts up his guns when he falls in love with a Quaker girl, but no one believes that he's turned peaceable John Wayne, Gail Russell, Harry Carey at Colosseum August 1949 am 2. ACT - Commando Cigarettes "Round the Town" Variety Stage Show &amp; Quiz (With Cash Prizes)</p>	<p>1. <i>Last of the Redmen</i> 1947 Western USA Columbia Adaptation of <i>The Last Of The Mohicans</i>; story focuses on Hawkeye's attempt to escort a British general's children through dangerous Indian country Jon Hall at Grand October 1949 am 2. ACT - Commando Cigarettes "Round the Town" Variety Stage Show &amp; Quiz (With Cash Prizes)</p>	<p>1. <i>Eyes of Texas</i> 1948 Western USA Republic A ranch owner turns his place into a home for boys who have lost their fathers in World War II. His evil female lawyer covets the ranch, but U.S. Marshal Roy Rogers puts an end to her plans Roy Rogers at Gaiety December 1949 2. <i>Riders of the Timberline</i> 1941 Western USA Paramount Easterners try to seize valuable timber land and Hoppy must try to stop them before they blow up a major dam William Boyd 3. ACT - Commando Cigarettes "Round the Town" Variety Stage Show &amp; Quiz (With Cash Prizes)</p>	<p>1. <i>It's Great to Be Young</i> 1946 Musical USA Columbia Leslie Brooks, Kirby Grant 2. <i>Border Vigilantes</i> 1941 Western USA Paramount A town bedeviled with outlaws sends for Hoppy, Lucky and California after their own vigilante committee fails to solve the town's problems. Hoppy discovers that the bad guys and vigilantes are led by the town boss William Boyd at Star October 1949 3. ACT - Commando Cigarettes "Round the Town" Variety Stage Show &amp; Quiz (With Cash Prizes)</p>

# 1954 Odeon

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Something for the Birds</i> 1952 Comedy USA FOX Romantic comedy with Mature and Neal on opposite sides of issue in lobbying for bird sanctuary protection Victor Mature, Patricia Neal</p>	<p><i>Night Without Sleep</i> 1952 Thriller USA FOX A man thinks he has committed murder Linda Darnell, Gary Merrill at New Palace March 1954</p>	<p><i>Will Any Gentleman</i> 1953 Comedy GB ABP A meek bank clerk is hypnotized and becomes a ladies' man George Cole</p>	<p><i>Sadko</i> 1953 Adventure Russia Filmgroup/Mosfilm An oddly Russian Sinbad seeks to bring happiness to his people - first by trying to give money and goods to the poor, then by seeking out the Blue Bird of Happiness Sergei Stolyarov <i>Subtitles</i></p>	<p><i>The Three Forbidden Stories (Tre Storie Proibite)</i> 1951 Drama Italy Electra Films Lia Amanda, Gino Cervi, Frank Latimore, Antonella Lualdi, Enrico Luzi <i>Subtitles</i></p>	<p><i>Call Me Madam</i> 1953 Musical USA FOX Washington hostess Sally Adams becomes US ambassador in an post WWI European country. Songs from Irving Berlin include "The Best Thing For You," "It's A Lovely Day Today," "You're Just in Love" Ethel Merman, Donald O'Connor at Van Riebeeck January 1954</p>	<p><i>The President's Lady</i> 1953 Drama (Historical) USA FOX The story of president Andrew Jackson from his early years, and his marriage to Rachel Donelson Robards, concentrating on the later scandal over the legality of their marriage and how they overcame the difficulties Susan Hayward, Charlton Heston at Van Riebeeck February 1954; at Athlone August 1954</p>	<p><i>An Artist with Ladies</i> 1952 Comedy France Hoche A Provencal sheep shearer becomes a fashionable ladies' hairdresser with a Champs-Elysee salon, and finds that his clients are all susceptible to his charms Fernandel <i>Subtitles</i> <i>No one under 18</i></p>	<p><i>The Little World of Don Camillo</i> 1952 Comedy France Hoche Comic tale of a small-town priest who's outraged when the Communists are elected to local office Fernandel <i>Subtitles</i></p>	<p>Grand National Night</p>	<p><i>The House of the Arrow</i> 1953 Thriller GB ABP A wealthy Frenchwoman is murdered and her English companion is under suspicion Oscar Homolka, Yvonne Furneaux</p>	<p>1. <i>Fanfan La Tulipe</i> 1951 Comedy France Filmsonor Delightful satire of swashbuckling epics, with Philippe ideal as the sword-wielding, love-hungry 18th-century Frenchman joining Louis XV's army Gina Lollobrigida, Gerard Philipe <i>Cannes - Best Director</i> 2. <i>Arsenal v. Dynamos</i> in Moscow</p>

## 1954 Capitol

January	February	March	April	May	June	July	August	September	October	November	December
am: <i>Partners of the Sunset</i> 1948 Western USA Monogram Jimmy Wakely pm: <i>Appointment in London</i> 1952 Adventure GB LFP The exploits of a squadron of Bomber Command during one month in 1943 Dirk Bogarde	am: <i>Three Little Words</i> 1950 Musical USA MGM The careers of songwriters Bert Kalmar and Harry Ruby Fred Astaire, Red Skelton at Scala March 1954 am pm: <i>Lili</i> 1953 Drama USA MGM A 16 year-old orphan girl joins a carnival and falls in love with the magician Leslie Caron at Scala March 1954	am: <i>Six Gun Man</i> 1946 Western USA PRC Cattle thieves are attacking every cattle drive that comes near Hagerstown, so U.S. Marshal Stormy (Steele) arrives and thwarts every attempt of the outlaws to steal the herd Bob Steele, Syd Saylor at Colosseum February 1954 pm: <i>Starlift</i> 1951 Musical USA Warner Brothers Movie stars entertain at Travis Air Base, where the boys are constantly leaving for Korea Doris Day, Janice Rule at Grand April 1954	am/pm: <i>Young Bess</i> 1953 Drama (Historical) USA MGM The early years of Elizabeth I and her romance with Tom Seymour Jean Simmons, Stewart Granger at Scala May 1954; at Capitol November 1957 am	am: <i>Law of the Panhandle</i> 1950 Western USA Monogram Johnny Mack Brown at Gaiety Same Night; at Scala July 1954 am; at Scala December 1957 am pm: <i>House of Wax</i> 1953 Thriller USA Warner Brothers Mutilated in a fire at his wax museum, a demented sculptor arranges a supply of dead bodies to be covered in wax for exhibition at this new showplace Vincent Price In 3-d <i>No One Under 17</i>	am: Comedy & Cartoon show pm: <i>Roman Holiday</i> 1953 Comedy USA Paramount A princess on an official visit to Rome slips away incognito and falls in love with a newspaperman Audrey Hepburn, Gregory Peck	am: <i>Fighting Bill Fargo</i> 1941 Western USA Monogram Western about an election Johnny Mack Brown pm: <i>Objective Burma</i> 1945 Adventure USA Warner Brothers Exploits of an American platoon in the Burma campaign Errol Flynn <i>No One Under 17</i>	am: <i>Wild Horse Phantom</i> 1944 Western USA PRC A lawman stages a prison break so a gang of imprisoned robbers will lead him to their hidden loot Buster Crabbe pm: <i>Genevieve</i> 1953 Comedy GB JAR Lively, colorful comedy (by William Rose) pits two couples and their vintage roadsters against one another in a cross-country race. Uniquely British, brimming with charm and humor; music score by harmonica virtuoso Larry Adler Dinah Sheridan, John Gregson at Colosseum April 1954	am: <i>Bathing Beauty</i> 1944 Comedy USA MGM Songwriter Steve Elliott is about to marry Caroline Brooks, a strange woman who's been paid by Steve's agent to say she's wife, interrupts the ceremony. An angry Caroline gets her old job back teaching at a girl's college. Determined to win her back, Steve enrolls in the school to become it's only male student. Esther's first aquatic musical Esther Williams, Red Skelton pm: <i>Easy to Love</i> 1953 Musical USA MGM The romances of an aqua-queen in Florida's Cypress Gardens Esther Williams, Van Johnson at Plaza April 1954; at Scala November 1957 am	am: <i>Border Buckaroo</i> 1943 Western USA PRC Dave O'Brien, James Newill at Grand December 1954 pm: <i>Hobson's Choice</i> 1953 Comedy GB LFP A selfish, overbearing owner of bootshop in 1890s who's used to being tended to by his three subservient daughters has his eldest (De Banzie) marry his star bootmaker and open their own shop Charles Laughton, John Mills at Colosseum May 1954	am/pm: <i>Salome</i> 1953 Drama USA Columbia Princess Salome of Galilee eludes her licentious stepfather, falls in love with a secret Christian, and leaves home when her dancing fails to save the life of John the Baptist Rita Hayworth, Charles Laughton at Scala December 1954	am: <i>Wizard of Oz</i> 1939 Adventure USA MGM Unhappy Dorothy runs away from home, has adventures in a fantasy land, but finally decides that happiness was in her own back yard all the time pm: <i>Long, Long Trailer</i> 1954 Comedy USA MGM A construction engineer and his bride buy a trailer for their honeymoon, and wish they hadn't Lucille Ball, Desi Arnaz



## 1954 Gaiety

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Six-Gun Serenade</i> 1947 Western USA Monogram Jimmy Wakely <i>No Natives, No One Under 17</i> at Orange May 1954 matinee 2. <i>The Man I Love</i> 1947 Drama USA Warner Brothers A night-club singer is involved with a mobster Ida Lupino, Robert Alda</p>	<p><i>Aan - The Savage Princess</i> 1952 Musical India Mehboob Productions/United Artists Tagline: The First Spectacular Musical Drama Ever To Come Out Of Mystical, Magical India! Dilip Kumar <i>No One Under 13</i></p>	<p><i>Mississippi Gambler</i> 1953 Drama USA Universal A showboat gambler has trouble with a bad loser, but finally marries his sister Tyrone Power at Orpheum April 1954</p>	<p><i>Because of You</i> 1952 Drama USA Universal A female ex-convict marries on parole but does not tell her husband of her past. Her old associates involve her in a crime, husband divorces her, but years later she gets him and her child back Loretta Young, Jeff Chandler <i>No One Under 13</i></p>	<p>1. <i>Yellow Fin</i> 1951 Adventure USA Monogram Tagline: Vengeance Rides The Waves...with the steel-fisted skipper of a jinx ship! Wayne Morris 2. <i>Law of the Panhandle</i> 1950 Western USA Monogram Johnny Mack Brown at Capitol May 1954 am; at Scala July 1954 am; at Scala December 1957 am <i>No Natives</i></p>	<p>1. <i>Black Market Babies</i> 1946 Thriller USA Monogram An ex-medico runs a baby farm for illegitimate offspring Ralph Morgan <i>No Natives, No One Under 17</i> 2. <i>Trial Beyond</i> 1934 Western USA Monogram A cowboy goes to Canada to find missing relatives and helps an old college friend along the way John Wayne, Noah Berry Sr</p>	<p>1. <i>Francis Covers the Big Town</i> 1953 Comedy USA Universal A man who has a talking mule gets a job on a newspaper, and both get mixed up in a murder trial Donald O'Connor 2. <i>His Brother's Ghost</i> 1945 Western USA PRC Thorne and his gang are wiping out the ranchers. When they get to the Jones ranch they wound Andy. When he dies Billy Carson has his brother Fuzzy become Andy's ghost. They then set out to bring in the gang Buster Crabbe</p>	<p>1. <i>Bronco Buster</i> 1952 Western USA Universal A champion rodeo rider meets a challenge from a younger man Scott Brady 2. <i>Meet Me at the Fair</i> 1952 Comedy USA Universal In 1900, an orphan joins a travelling medicine show Diana Lynn, Dan Dailey</p>	<p><i>California Conquest</i> 1952 Western USA Columbia Spanish Californians band together against Russian would-be invaders Cornel Wilde</p>	<p><i>Desperate Moment</i> 1953 Drama GB GFD/Fanfare In Poland, a man imprisoned for murder finds he didn't do it, escapes, and tracks down the real criminal, his best friend Dirk Bogarde, Mai Zetterling <i>No Natives No One Under 17</i></p>	<p><i>Stalag 17</i> 1953 Thriller USA Paramount Comedy and tragedy for American servicemen in a Nazi prisoner-of-war camp William Holden <i>No One Under 13</i> At Alhambra in March 1954; at Orange December 1954</p>	<p>mat: 1. <i>Apache Country</i> 1952 Western USA Republic When a white man sets out to keep Indians drunk so they'll do what he wants, Autry is sent to fix things Gene Autry 2. <i>Shadow Valley</i> 1947 Western USA PRC Gunnison attempts to acquire the Jarvis ranch by killing Mary Ann's father and uncle and persuading her to leave, but Eddie gets her to stay and then starts his search for the killer Eddie Dean <i>No Natives</i> pm: 1. <i>I Confess</i> 1953 Thriller USA Warner Brothers A priest hears a confession of a murderer and cannot divulge it even though he is himself suspected Montgomery Clift <i>No Natives, No One Under 13</i></p>

# 1954 Scala

January	February	March	April	May	June	July	August	September	October	November	December
am: <i>Riders of Sante Fe</i> 1944 Western USA Universal Rod Cameron at Oral February 1954 matinee pm: <i>Limelight</i> 1952 Comedy USA United Artists A fading comedian and a suicidally despondent ballet dancer must look to each other to find meaning and hope in their lives Charles Chaplin, Buster Keaton	am: <i>Bomba and the Hidden City</i> 1950 Adventure USA Monogram Bomba the Jungle Boy comes to the aid of a jungle orphan (England) who's actually a princess Johnny Sheffield, Sue England pm: <i>The Captain's Paradise</i> 1953 Comedy GB LFP Guinness has field day as carefree skipper who shuttles back and forth between wives in opposite ports Alec Guinness	am: <i>Three Little Words</i> 1950 Musical USA MGM The careers of songwriters Bert Kalmar and Harry Ruby Fred Astaire, Red Skelton at Capitol February 1954 am pm: <i>Lili</i> 1953 Drama USA MGM A 16 year-old orphan girl joins a carnival and falls in love with the magician Leslie Caron at Capitol February 1954	am: <i>Gangster's Den</i> 1945 Adventure USA Black is after both Taylor's saloon and the Lane ranch. Fuzzy takes the gold from his and Billy's mine and buys Taylor's saloon. This puts him and Billy in conflict with Black and his gang Buster Crabbe, I. Stanford Jolley pm: <i>Moulin Rouge</i> 1952 Drama (Biography) USA United Artists Fictional account of French artist Henri de Toulouse-Lautrec Jose Ferrer <i>No One Under 19</i>	am/pm: <i>Young Bess</i> 1953 Drama (Historical) USA MGM The early years of Elizabeth I and her romance with Tom Seymour Jean Simmons, Stewart Granger at Capitol April 1954; at Capitol November 1957 am	am: <i>Triple Trouble</i> 1950 Comedy USA Monogram The Bowery Boys are framed for a robbery and try to catch the real culprits from behind prison bars Leo Gorcey pm: <i>Close to my Heart</i> 1951 Drama USA Warner Brothers Tierney attaches herself to waif in orphanage, but husband Milland won't allow adoption until child's background is traced Ray Milland, Gene Tierney	am: <i>Law of the Panhandle</i> 1950 Western USA Monogram Johnny Mack Brown at Capitol May 1954 am; at Gaiety May 1954 pm; at Scala December 1957 am pm: <i>The Moon is Blue</i> 1953 Comedy USA United Artists Saucy sex comedy about a young woman who flaunts her virginity Maggie McNamara, David Niven at Colosseum February 1954 <i>No one under 17</i>	am: <i>Kim</i> 1950 Adventure USA MGM Rousing actioner based on Kipling classic, set in 1880s India, with British soldiers combatting rebellious natives Errol Flynn, Dean Stockwell pm: <i>All the Brothers were Valiant</i> 1953 Drama USA MGM Rivalry between brothers on a whaling schooner Robert Taylor, Stewart Granger at Plaza February 1954	am: <i>Dude Goes West</i> 1948 Comedy USA Allied Artists Eastern gunsmith Daniel Bone goes out west to ply his trade, encounters a girl searching for the murderer of her father Eddie Albert pm: <i>Street Corner</i> 1953 Drama GB JAR Documentary-style account of London policewomen and their daily activity Terence Morgan <i>No One Under 13</i>	am: <i>Jiggs and Maggie in Court</i> 1953 Comedy USA Monogram Joe Yule, Renie Riano pm: <i>Scared Stiff</i> 1953 Comedy USA Paramount Fleeing a murder charge, a singer and a busboy (Martin & Lewis) wind up on a spooky Caribbean island inherited by heiress (Scott) Dean Martin, Jerry Lewis, Lisabeth Scott at Oral December 1954 <i>No One Under 9</i>	am: <i>Ma and Pa Kettle Go to Paris</i> 1953 Comedy USA Universal Ma and Pa travel to Paris as the guests of the Parkers and get mixed up with spies and femmes fatales Marjorie Main, Percy Kilbride pm: <i>Desert Song</i> 1953 Musical USA Warner Brothers Operetta set in Africa: American MacRae is secret leader of good natives in battle against evil Arabs. Songs: "The Riff Song," "One Alone" Gordon MacRae, Kathryn Grayson	am/pm: <i>Salome</i> 1953 Drama USA Columbia Princess Salome of Galilee eludes her licentious stepfather, falls in love with a secret Christian, and leaves home when her dancing fails to save the life of John the Baptist Rita Hayworth, Charles Laughton at Capitol November 1954

## 1954 Orpheum

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>Red Snow</i> 1952 Adventure USA Columbia Guy Madison, Carole Matthews</p> <p>2. <i>Gunman's Code</i> 1946 Western USA Universal Kirby Grant, Jane Adams</p>	<p><i>Bugles in the Afternoon</i> 1952 Western USA Warner Brothers Standard tale of man branded coward (Milland) War, with Little Bighorn finale Ray Milland No Children Under 13; <i>No Natives</i> at Grand January 1954</p>	<p><i>Warpath</i> 1951 Western USA Paramount John Vickers (O'Brien) joins Custer's cavalry regiment seeking private revenge Edmund O'Brien</p>	<p><i>Mississippi Gambler</i> 1953 Drama USA Universal A showboat gambler has trouble with a bad loser, but finally marries his sister Tyrone Power at Gaiety March 1954</p>	<p>1. <i>About Face</i> 1952 Musical USA Warner Brothers Three friends enter military school together, but 2 of them don't know that the third is secretly married Gordon MacCrae 2. <i>Gangsters of the Past</i> 1944 Western USA PRC The Texas Rangers ride again Dave O'Brien, Tex Ritter, Guy Wilkerson</p>	<p><i>Battle at Apache Pass</i> 1952 Western USA Universal Chandler reprises his <i>Broken Arrow</i> role as Cochise, who tries to prevent Indian wars but doesn't quite succeed Jeff Chandler <i>No Natives</i></p>	<p><i>The Tanks are Coming</i> 1951 Adventure USA Warner Brothers An American tank crew fights its way into Germany in World War II Steve Cochran</p>	<p>1. <i>No Room for the Groom</i> 1952 Comedy USA Universal Harmless shenanigans of ex-G. I. Curtis returning home to find it filled with in-laws Tony Curtis, Piper Laurie 2. <i>Little Joe the Wrangler</i> 1942 Western USA Universal Johnny Mack Brown, Jimmy Wakely</p>	<p><i>Untamed Frontier</i> 1952 Western USA Universal Range war between Texan cattle owners Joseph Cotten</p>	<p>1. <i>All I Desire</i> 1953 Drama USA Universal In 1910, a wayward mother re-visits the family she deserted Barbara Stanwyck, Richard Carlson <i>No One Under 17</i> 2. <i>Oklahoma Blues</i> 1948 Western USA Monogram Jimmy Wakely, Dub Taylor</p>	<p>1. <i>Personal Affair</i> 1953 Thriller GB JAR Timid murder story involving suspected schoolteacher Gene Tierney 2. <i>Raiders of Red Gap</i> 1943 Western USA PRC Robert Livingston</p>	<p><i>Cattle Town</i> 1952 Western USA Warner Brothers After the Civil War, returning ranch owners find their land appropriated by squatters Dennis Morgan at Star October 1954</p>

# 1957 Odeon

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>John and Julie</i> 1955 Comedy GB Group Three A little boy and girl called John and Julie want very desperately to attend the Coronation of Queen Elizabeth II. When it becomes apparent that their parents can't take them they run away together to London and encounter adventures Colin Gibson, Leslie Dudley</p>	<p><i>Bread Love and Dreams</i> 1953 Comedy Italy Titanus Peppery comedy with spicy Gina vying for attention of town official De Sica Gina Lollobrigida, Vittorio De Sica <i>Subtitles</i></p>	<p><i>Public Enemy No 1</i> Comedy France Cite Films A bucolic comic is mistaken for an arch-criminal Fernandel <i>Subtitles</i></p>	<p><i>Where There's A Will</i> 1955 Comedy GB Eros A Cockney family inherit a ramshackle Devon farm. The rest of the family don't want to leave London but the father insists and off they go, to face the unknown Kathleen Harrison, George Cole</p>	<p><i>It's Great to Be Young</i> 1956 Comedy GB ABP Mr. Dingle is the popular music teacher in an English school, but when the headmaster threatens to close down the school band (partly because of Dingle's fondness of more modern music) then the pupils have to come to his assistance, using their musical skills to help John Mills, Cecil Parker</p>	<p><i>John and Julie</i> 1955 Comedy GB Group Three See Odeon January 1954 entry</p>	<p>mat: <i>Tom Brown's Schooldays</i> 1951 Drama GB Talisman Remake of fast-paced account of life at a Victorian boys' school Robert Newton pm: <i>The Brave Don't Cry</i> 1952 Adventure GB Group Three Over a hundred men are rescued in a Scottish mine disaster in a semi-documentary John Gregson</p>	<p><i>The Dressmaker</i> 1956 Comedy France Cite Films Fernandel wants to be a high-fashion designer rather than a drab man's tailor, and troubles ensue Fernandel <i>Subtitles</i></p>	<p>1. <i>Little Red Monkey</i> 1954 Thriller GB Allied Artists The police are on the case, tracking down murderers of atomic scientists Richard Conte at Sunset Drive-in August 1960 2. <i>Bobby Locke, King of Golf</i> Featurette</p>	<p>mat: 1. <i>Walk into Paradise</i> 1956 Adventure Australia Southern International/D iscifilm Account of civilized Australians vs. native customs, filmed in New Guinea Chips Rafferty 2. <i>The Vanishing Cat</i> pm: <i>Cashmir</i> 1950 Comedy France Dino de Laurentiis Films Casimir is a failed peddler who guarantees his fiancée a vacuum cleaner that will work, and adventures of mistaken identity ensue Fernandel <i>Subtitles</i></p>	<p>1. <i>Fabulous India</i> featurette 2. <i>Hands of Terror</i> Scotland Yard Thriller GB</p>	<p><i>The March Hare</i> 1921 Comedy USA Realart Pictures Bebe Daniels, Grace Morse</p>

# 1957 Capitol

January	February	March	April	May	June	July	August	September	October	November	December
am: <i>Wagon's West</i> 1952 Western USA Monogram Wagon train western Rod Cameron, Noah Beery Jr pm: <i>All for Mary</i> 1955 Comedy GB JAR Two rivals for the hand of the pretty daughter of a Swiss hotelier are struck down by chicken pox and cared for by the old nanny of one of them Kathleen Harrison, Nigel Patrick, David Tomlinson	Am: <i>Bell Bottom George</i> 1943 Comedy GB Columbia A medically exempt waiter dons uniform and catches a ring of spies George Formby pm: <i>Sincerely Yours</i> 1955 Drama USA Warner Brothers A concert pianist goes deaf and retires to his penthouse, but with the help of binoculars lipreads the humble folk below. Helping them anonymously gives him courage to have an operation Liberace	am: <i>Cavalry Scout</i> 1951 Western USA Monogram Scout Cameron tracks down stolen army goods and romances Long Rod Cameron, Audrey Long pm: <i>Rebel Without a Cause</i> 1955 Drama USA Warner Brothers The adolescent son of a well-to-do family gets into trouble with other kids and the police James Dean <i>No One Under 19</i> at Grand February 1957 James Dean T CS <i>No One Under 19</i>	am: <i>Northern Patrol</i> 1953 Western USA Monogram Based on a story by James Oliver Curwood at Scala March 1957 am pm: <i>Miracle in the Rain</i> 1955 Drama USA Warner Brothers A plain New York girl falls for a soldier; when he is killed in action, he keeps their appointment on the church steps as a ghost Van Johnson, Jane Wyman	am: <i>Jalopy</i> 1953 Comedy USA Allied Artists The Bowery Boys enter an auto race with the help of a supercharged gas formula invented by Sach The Bowery Boys pm: <i>Reach for the Sky</i> 1956 Drama GB JAR Douglas Bader loses both legs in a 1931 air crash, learns to walk on artificial limbs and flies again in World War II Kenneth More, Muriel Pavlow	am: <i>Clipped Wings</i> 1953 Adventure USA Monogram Sach and Slip join the Air Force Bowery Boys at Colosseum April 1957 pm: <i>Away all Boats</i> 1956 Adventure USA Universal Adventures of a small transport boat during the Pacific War Jeff Chandler at Scala May 1957	am: <i>Law of the Northwest</i> 1943 Western USA Columbia Charles Starrett pm: <i>Anything Goes</i> 1956 Musical USA Paramount The male stars of a musical comedy each sign a girl to play the female lead; resulting complications are ironed out during a transatlantic voyage Bing Crosby, Donald O'Connor	am: <i>Battle of Rogue River</i> 1954 Western USA Columbia Montgomery negotiates Indian truce as settlers seek statehood for Oregon in 1850s George Montgomery pm: <i>Serenade</i> 1956 Musical USA A vineyard worker becomes a successful opera singer and is desired by two women Mario Lanza at Colosseum January 1957	am: <i>National Velvet</i> 1945 Drama USA MGM Technicolour Children train a horse to win the Grand National Mickey Rooney; Liz Taylor, Donald Crisp at Capitol January 1946 pm pm: <i>Julie</i> 1956 Thriller USA MGM A concert pianist plans to murder his wife Doris Day, Louis Jordan, Barry Sullivan <i>No One Under 13</i> at Metro January 1957; at Scala October 1957; at Sunset Drive-in April 1960	am: <i>Sombrero</i> 1953 Musical USA MGM Music intertwining three love stories in small Mexican village Ricardo Montalban, Cyd Charisse at Grand June 1957 matinee pm: <i>Friendly Persuasion</i> 1956 Drama USA Allied Artists At the outbreak of the Civil War, a family of Quakers has to consider its position Gary Cooper, Dorothy McGuire at Plaza April 1957; at Scala November 1957	am: <i>Young Bess</i> 1953 Drama (Historical) USA MGM The early years of Elizabeth I and her romance with Tom Seymour Jean Simmons, Stewart Granger at Capitol April 1954; at Scala May 1954 pm: <i>Teahouse of the August Moon</i> 1956 Comedy USA MGM In Okinawa, a wily interpreter helps American troops adjust to the Pacific Marlon Brando September 1957; at Star March 1960	am: <i>Outlaw's Son</i> 1957 Western USA Western about outlaw and the son he deserted Dane Clark pm: <i>Santiago</i> 1956 Adventure USA Warner Brothers Ladd and Nolan are involved in gun-running to Cuba during fight with Spain. Ladd becomes humane when he encounters partisan Podesta Alan Ladd, Lloyd Nolan, Rossana Podesta

# 1957 Scala

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>Jungle Manoeater</i> 1954 Adventure USA Columbia Jungle Jim does battle with a would-be diamond smuggler and a renegade tribe Johnny Weissmuller pm: <i>Richard III</i> 1956 Drama GB LFP Elaborate if stagy version of Shakespeare's chronicle of insane 15th-century British king and his court intrigues Laurence Olivier, Cedric Hardwicke <i>No One Under 13</i></p>	<p>am: <i>Kiss Me Kate</i> 1953 Musical USA MGM Film of Cole Porter's Broadway musical, adapted from Shakespeare's <i>The Taming of the Shrew</i>. Grayson and Keel are erstwhile married couple whose off-stage and on-stage lives intertwine. Songs include "So in Love," "Always True to You in My Fashion," "Brush Up Your Shakespeare" and "From This Moment On" Kathryn Grayson, Howard Keel pm: <i>The Swan</i> 1956 Comedy USA MGM Comedy of manners from Molnar play with Jourdan as Kelly's suitor, but she's promised to Prince Guinness Grace Kelly, Alec Guinness, Louis Jourdan</p>	<p>am: <i>Northern Patrol</i> 1953 Western USA Monogram Based on a story by James Oliver Curwood at Capitol April 1957 am pm: <i>Benny Goodman Story</i> 1955 Musical USA Universal Bio of swing band leader Benny Goodman from age 10 (1919) to his landmark Carnegie Hall band concert in 1938. Not exactly historically accurate, but great music. Also, guest appearances by many great musicians of the time Steve Allen, Donna Reed</p>	<p>am: <i>Hot News</i> 1953 Thriller USA Ben Schwalb dedicated newspaperman cleaning up crime syndicate involved in sporting events Scotty Beckett, Gloria Henry pm: <i>Private's Progress</i> 1956 Comedy GB British Lion Stanley Windrush has to interrupt his university education when he is called up towards the end of the war. He quickly proves himself not to be officer material. This leads him to meets up with wily Private Cox who knows exactly how all the scams work in the confused world of the British Army. And Stanley's brigadier War Office uncle seems to be up to something more than a bit shady too Richard Attenborough</p>	<p>am: <i>Cannibal Attack</i> 1953 Adventure USA Columbia Johnny Weissmuller fights enemy agents who are trying to steal cobalt while disguised as crocodiles at Colosseum February 1957 am pm: <i>Away all Boats</i> 1956 Adventure USA Universal Adventures of a small transport boat during the Pacific War Jeff Chandler at Capitol June 1957</p>	<p>am: <i>1. Fort Vengeance</i> 1953 Western USA Allied Artists account of Pacific Northwest and mounties chasing fur thieves, quelling Indian uprisings James Craig, Rita Moreno 2. Be-bop contest on stage pm: <i>Battle of the River Plate</i> 1956 Adventure GB The Archers Taut documentary-style account of WW2 chase of German warship by British forces John Gregson, Anthony Quayle</p>	<p>am: <i>Riding Thru Nevada</i> 1942 Western USA William A. Berke pm: <i>The Long Arm</i> 1956 Thriller GB Ealing Police drama: the sleuths of Scotland Yard try to solve a series of burglaries Jack Hawkins</p>	<p>am: <i>Lord of the Jungle</i> 1955 Adventure USA Allied Artists Bomba the Jungle Boy tries to weed out a rogue elephant to save the entire herd from extinction Johnny Sheffield pm: <i>House of Secrets</i> 1956 Adventure GB JAR A naval officer is asked to impersonate a lookalike counterfeiter and work undercover to expose the gang Michael Craig, Brenda de Banzie at Colosseum February 1957 <i>No One Under 13</i></p>	<p>am: <i>Small Town Girl</i> 1953 Musical USA MGM Musical whic pairs playboy Granger and apple-pie Powell, who meet when he's thrown in jail by her father for speeding through town. Van's human pogo-stick number and Miller's "I've Gotta Hear That Beat," with Busby Berkeley's disembodied orchestra, are highlights Farley Granger, Jane Powell, Bobby Van pm: <i>Gaby</i> 1956 Drama USA MGM Remake of <i>Waterloo Bridge</i>, telling of ballerina Caron and her romance with soldier Kerr in WW2 England Leslie Caron, Deborah Kerr John Kerr t cs</p>	<p>am: <i>Latin Lovers</i> 1953 Comedy USA MGM Romance yarn set in South America, with Turner seeking true love Lana Turner, Ricardo Montalban pm: <i>Julie</i> 1956 Thriller USA MGM A concert pianist plans to murder his wife Doris Day, Louis Jordan, Barry Sullivan <i>No One Under 13</i> at Metro January 1957; at Capitol September 1957; at Sunset Drive-in April 1960</p>	<p>am: <i>Easy to Love</i> 1953 Musical USA MGM The romances of an aqua-queen in Florida's Cypress Gardens Esther Williams, Van Johnson at Plaza April 1954; at Capitol September 1954 pm: <i>Friendly Persuasion</i> 1956 Drama USA Allied Artists At the outbreak of the Civil War, a family of Quakers has to consider its position Gary Cooper, Dorothy McGuire at Plaza April 1957; at Capitol October 1957</p>	<p>am: <i>Law of the Panhandle</i> 1950 Western USA Monogram Johnny Mack Brown at Capitol May 1954 am; at Gaiety May 1954 pm; at Scala July 1954 am pm: <i>Ill met by Moonlight</i> 1957 Adventure GB The Archers Led by British officers, partisans on Crete plan to kidnap the island's German commander and smuggle him to Cairo to embarrass the occupiers Dirk Bogarde, Marius Goring</p>

# 1960 Odeon

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Carry on Teacher</i> 1959 Comedy GB Anglo Amalgamated Pupils at a school sabotage the headmaster's attempts to get another job because they don't want to lose him Ted Ray, Kenneth Williams</p>	<p><i>Madchen in Uniform</i> 1958 Drama Germany CCC Filmkunst Remake of 1931 classic of girls' school and one particularly sensitive youngster (Schneider) who is attracted to her teacher (Palmer) Lilli Palmer, Romy Schneider</p>	<p><i>West of Suez</i> Drama GB Kay Callard</p>	<p>1. <i>The Big Arena</i> Drama Documentary One hundred circus stars and one hundred circus animals 2. <i>Pathe News</i> of the Grand National</p>	<p><i>The Seventh Commandment</i> 1960 Drama USA Van Wick Productions Film about amnesia, blackmail and religion Jonathan Kidd, Charles Herbert</p>	<p><i>She Didn't Say No</i> 1958 Comedy USA GW Films A young Irish widow has five illegitimate children, each by a different father Eileen Herlie, Jack MacGowran</p>	<p>am: <i>Torchy Kicking</i> 1936-39 Comedy (Serial) USA Warner Brothers Glenda Farrell played the hard-boiled girl reporter and Barton MacLane the tough police inspector who puts up with her Glenda Farrell, Barton MacLane pm: <i>Carry on Constable</i> 1960 Comedy GB Anglo Amalgamated Four new and inept constables report for duty at their local police station Sidney James, Kenneth Williams</p>	<p><i>Alive and Kicking</i> 1958 Comedy GB British Pathe Three elderly ladies tire of living in an old people's home and when they heard that they are about to be separated, they make a bid for freedom. They escape to an island off the Irish coast and are about to occupy a group of cottages when the owner, an Irish millionaire, just returned from making his fortune in America, appears on the scene Stanley Holloway</p>	<p><i>The Lady is a Square</i> 1958 Comedy GB ABP An impoverished socialite widow tries to keep her husband's symphony orchestra going and is helped by a pop singer Anna Neagle, Frankie Vaughan</p>	<p>1. <i>Please Turn Over</i> 1959 Comedy GB Anglo Amalgamated Comedy about a teen daughter's lurid novel-writing and the repercussions it causes 2. <i>Bullet from the Past</i> Scotland Yard Featurette GB</p>	<p><i>Beyond This Place</i> 1959 Drama GB Renown Pictures Corporation Drama of Johnson in England finding clues to prove his father innocent of long-standing murder sentence Van Johnson, Jean Kent</p>	<p>1. <i>An Honorable Murder</i> 1959 Thriller GB Warner Brothers Boardroom executives scheme to be rid of their chairman Norman Wooland, Margetta Scott 2. <i>The Smiling Widow</i> Scotland Yard Featurette GB</p>

## 1960 Capitol

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>The Toast of New Orleans</i> 1950 Musical USA MGM A Bayou villager becomes a star of the New Orleans opera. Lanza sings hit 'Be My Love' Kathryn Grayson, David Niven, Mario Lanza at Scala June 1960 am pm: <i>The Mating Game</i> 1958 Comedy USA MGM An income-tax inspector becomes involved in the affairs of an unorthodox farming family Debbie Reynolds, Tony Randall at Sunset Drive-In February 1960</p>	<p>am: <i>The Persuader</i> 1957 Western USA Allied Artists Western involved with clergyman taking up arms to combat outlaws The Bowery Boys pm: <i>The Thirty Nine Steps</i> 1959 Thriller GB JAR Poor re-make of 1935 Hitchcock classic - a spy is murdered; the man who has befriended her is suspected, but eludes the police until a chase across Scotland produces the real villains Kenneth More, Taina Elg</p>	<p>am: <i>Badge of Marshall Brennan</i> 1957 Western USA Allied Artists A man on the run takes on the identity of a dying marshall, and cleans up a corrupt town Jim Davis, Arleen Whelan pm: <i>Bridge Over the River Kwai</i> Adventure GB Columbia British POWs in Burma are employed by the Japs to build a bridge; meanwhile British agents seek to destroy it Alec Guinness, William Holden at Alhambra February 1960; at Orpheum June 1960</p>	<p>am: <i>Once Upon a Horse</i> 1952 Comedy USA Western spoof with old-time stars Bob Steele, Kermit Maynard, Tom Keene, Bob Livingston appearing briefly Dan Rowan, Dick Martin pm: <i>The Young Philadelphians</i> 1959 Drama USA Warner Brothers Young lawyer Anthony Lawrence faces several ethical and emotional dilemmas as he climbs Philadelphia social ladder. He tries to balance the needs of his fiancee Joan, the expectations of his colleagues and his own obligation to defend his friend Chester on a murder count Paul Newman, Barbara Rush at Scala February 1960; at Orpheum March 1960</p>	<p>am: <i>Red Sundown</i> 1956 Western USA Universal Bad-guy-gone-god (Calhoun), squeezes out the criminal elements in town Rory Calhoun pm: <i>Don't Give Up the Ship</i> 1959 Comedy USA Paramount A dim-witted naval lieutenant is accused of stealing a destroyer Jerry Lewis, Dina Merrill at Alhambra January 1960</p>	<p>am: <i>It's a Dog's Life</i> 1955 Drama (Animal) USA MGM A bull terrier tells his life story, from the streets of the Bowery to a life of luxury Jeff Richards, Edmund Gwenn pm: <i>It Started with a Kiss</i> 1959 Comedy USA MGM Wacky Reynolds and her army officer husband Ford try to make a go of marriage in Spain Debbie Reynolds, Glenn Ford <i>No One Under 17</i> at Sky-vue Drive-In July 1960</p>	<p>am: <i>Timber Country Trouble</i> 1952 Western USA Allied Artists Guy Madison, Andy Devine pm: <i>The F.B.I. Story</i> 1959 Thriller USA Warner Brothers The story of the FBI unfolds through the eyes of one of its agents. During his career he investigates gangsters, swindlers, the Klu Klux Klan, Nazi agents and cold war spies James Stewart, Vera Miles at Grand September 1960; at Orpheum October 1960 <i>No One under 13</i></p>	<p>am: <i>Green Fire</i> 1954 Adventure USA MGM Two engineers disagree over their mining of Colombia emeralds Stewart Granger, Paul Douglas, Grace Kelly pm: <i>Never So Few</i> 1959 Adventure USA MGM Adventures of World War II Americans commanding Burmese guerillas Frank Sinatra, Gina Lollobrigida at Grand November 1960</p>	<p>am: <i>Three Musketeers</i> 1948 Adventure USA MGM D'Artagnan and three musketeers save the throne of France through the machinations of Cardinal Richelieu Gene Kelly, Lana Turner at Plaza February 1949 pm: <i>Libel</i> 1959 Thriller GB MGM An ex-POW baronet is accused of being an impostor Dirk Bogarde, Olivia de Havilland 1959 Thriller GB MGM An ex-POW baronet is accused of being an impostor Dirk Bogarde, Olivia de Havilland at Metro February 1960; at Grand December 1960</p>	<p><i>The Ten Commandments</i> 1956 Drama USA Paramount The life of Moses and his leading of the Israelites to the Promised Land Charlton Heston, Yul Brynner</p>	<p>am: <i>The Golden Idol</i> 1954 Adventure USA Allied Artists It's Bomba the Jungle Boy to the rescue when the evil Arab chieftain Ali Ben Mamoud steals a golden idol from the Watusi tribe Johnny Sheffield, Paul Guilfoyle pm: <i>The Last Voyage</i> 1960 Adventure USA MGM A boiler room explosion causes an old passenger liner to sink Robert Stack, Dorothy Malone</p>	<p>am: <i>Jungle Moon Men</i> 1955 Adventure USA Columbia Priestess Oma is forever young in this Jungle Jim knockoff of "She" or the La of Opar stories from "Tarzan" Johnny Weismuller, Jean Byron at Scala November 1960 am pm: <i>Northwest Frontier</i> 1959 Adventure GB JAR In 1905 an English officer during a rebellion escorts a young Hindu prince on a dangerous train journey [Boys' Own Paper adventure]</p>



## 1960 Gaiety

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Legend of the Lost</i> 1957 Adventure USA United Artists Two adventurers and a slave girl seek a lost city in the Sahara John Wayne, Sophia Loren</p>	<p><i>Operation Amsterdam</i> 1958 Adventure GB JAR In 1940 spies are sent into Holland to prevent the invading Germans from finding Amsterdam's stock of industrial diamonds Peter Finch, Tony Britton</p>	<p>matinee: 1. <i>Romance on the Range</i> 1942 Western USA Republic Roy Rogers 2. <i>The Last Musketeer</i> 1952 Western USA Republic Western about drought and land grapping Rex Allen pm: <i>Warlock</i> 1959 Western USA FOX Sheriff Fonda hired to clean up crime-ridden Warlock; examines lynch-mob mentality and meaning of machismo Richard Widmark, Henry Fonda</p>	<p><i>Last of the Badmen</i> 1957 Western USA Allied Artists Chicago detectives in the 1880s head west to find the killers of their colleague Douglas Kennedy, George Montgomery</p>	<p><i>Thunder in the Sun</i> 1959 Western USA Paramount Hayward is romanced by wagon train scout Chandler and Bergerac, head of French Basque immigrants on way to California Jeff Chandler, Susan Hayward, Jacque Bergerac <i>No Natives</i></p>	<p><i>The Buccaneer</i> 1958 Adventure USA Paramount swashbuckler retelling events during Battle of New Orleans when Andrew Jackson (Heston) is forced to rely on buccaneer Lafitte (Brynner) to stem the British invasion You Brynner, Charlton Heston</p>	<p><i>The Black Orchid</i> 1959 Drama USA Paramount Bumbling businessman (Quinn) romances criminal's widow (Loren) and has the problem of convincing their children that marriage will make all their lives better Sophia Loren, Anthony Quinn</p>	<p><i>Oklahoman</i> 1956 Western USA Allied Artists A widowed doctor becomes the subject of gossip when he takes an Indian girl for his housekeeper Joel McCrea, Barbara Hale at Alhambra September 1960 am</p>	<p><i>The Big Circus</i> 1959 Drama USA Allied Artists A bankrupt circus owner tries to get his show back on the road despite the murderous schemes of his ex-partners Vic Mature, Red Buttons at Star May 1960</p>	<p><i>The Bramble Bush</i> 1960 Drama USA Warner Brothers A doctor returns to his home town and finds himself involved in old tragedies including the mercy killing of his friend Richard Burton, Barbara Rush</p>	<p><i>Guns of the Timberland</i> 1960 Western USA Jaguar (Aaron Spelling) Loggers are opposed by cattle interest Alan Ladd, Jeanne Crain</p>	<p><i>The Jayhawkers</i> 1959 Western USA Paramount Before the Civil War, a farmer defeats a militant posse of private raiders Fess Parker, Jeff Chandler</p>

# 1960 Scala

January	February	March	April	May	June	July	August	September	October	November	December
<p>am: <i>Hold that Hypnotist</i> 1957 Comedy USA Allied Artists Hypnotized Sach regresses to a past life in the 17th century, where he gets mixed up with Blackbeard the pirate The Bowery Boys pm: <i>Rio Bravo</i> 1959 Western USA Warner Brothers Sheriff Wayne tries to prevent a killer with connections from escaping from the town jail, with only a drunken Martin, leggy Angie, gimpy Brennan and lockjawed Ricky to help him John Wayne, Dean Martin, Angie Dickinson, Walter Brennan, Ricky Nelson at Grand February 1960 <i>No One Under 13</i></p>	<p>am: <i>Calypto Joe</i> 1957 Musical USA William F. Broidy Stewardess Dickinson and Jeffries quarreling and making up in South America Angie Dickinson, Herb Jeffries pm: <i>The Young Philadelphians</i> 1959 Drama USA Warner Brothers Young lawyer Anthony Lawrence faces several ethical and emotional dilemmas as he climbs Philadelphia social ladder. He tries to balance the needs of his fiancée Joan, the expectations of his colleagues and his own obligation to defend his friend Chester on a murder count Paul Newman, Barbara Rush at Orpheum March 1960; at Capitol April 1960</p>	<p>am: <i>The Persuader</i> 1957 Western USA Allied Artists A clergyman takes up arms to combat outlaws James Craig, Alvy Moore pm: <i>Behind the Mask</i> 1958 Drama GB Sergei Nolbandov Michael Redgrave, Tony Britton</p>	<p>am: <i>East of Paradise</i> 1948 Musical USA MGM A song and dance man quarrels with one partner but finds another in New York City Fred Astaire, Judy Garland Oscar: Best Musical Direction at Plaza January 1949; at Capitol in July 1949 pm: <i>North by Northwest</i> 1959 Thriller USA MGM A businessman is mistaken for a spy, and enemy agents then try to kill him because he knows too much Cary Grant, Eve Marie Saint, James Mason <i>No one under 17 &amp; No Natives</i> at Star December 1960</p>	<p>am: <i>High Society</i> 1955 Comedy USA Allied Artists The Bowery Boys go from a greasy garage to an aristocrat's mansion when Sach is mistakenly believed to be heir to a fortune The Bowery Boys pm: <i>For the First Time</i> 1959 Musical USA MGM Lanza is typecast as fiery opera singer who falls in love with beautiful deaf girl in Capri; this was his last film Mario Lanza, Zsa Zsa Gabor</p>	<p>am: <i>The Toast of New Orleans</i> 1950 Musical USA MGM A Bayou villager becomes a star of the New Orleans opera. Lanza sings hit 'Be My Love' Kathryn Grayson, David Niven, Mario Lanza at Capitol January 1960 am pm: <i>Ask Any Girl</i> 1959 Comedy USA MGM Sales girl falls for the younger of a company run by two brothers. The elder falls for her but plans to help her get his brother because he doesn't know he's in love David Niven, Shirley MacLaine</p>	<p>am: <i>That Texas Jamboree</i> 1946 Western USA Columbia Guinn 'Big Boy' Williams, Ken Curtis pm: 1. <i>Woman of the River</i> 1955 Drama Italy Excelsa Film Seamy, gloomy account of Loren involved with passion and criminals Sophia Loren at Orpheum September 1960 2. 1st Cricket Test: South Africa v. England</p>	<p>am: <i>Sons of New Mexico</i> 1949 Western USA Republic In addition to his duties as executor of an estate Gene must keep a juvenile delinquent from the clutches gambler Feeney who hopes to get at the money through the kid Gene Autry pm: <i>Pillow Talk</i> 1959 Comedy USA Universal A man and woman share a telephone line and despise each other, but then he has fun by romancing her with his voice disguised Rock Hudson, Doris Day at Colosseum April 1960</p>	<p>am: <i>Cha Cha Cha Boom</i> 1956 Adventure USA Sam Katzman Charles Evans, Steve Dunne pm: <i>Operation Petticoat</i> 1959 Comedy USA Universal World War 2 comedy about a submarine commander who finds himself stuck with a decrepit (and pink) sub, a con-man executive officer and a group of army nurses Tony Curtis, Cary Grant</p>	<p>am: <i>The Big Beat</i> 1958 Comedy USA Universal Young man just out of college tries to persuade his father, who owns a record company, to start signing up rock 'n' roll acts William Reynolds, Andra Martin pm: 1. <i>Guns of the Timberland</i> 1960 Western USA Warner Brothers Loggers versus the townspeople Alan Ladd, Frankie Avalon 2. Honky-Tonk Pianist Clifford James on stage</p>	<p>am: <i>Jungle Moon Men</i> 1955 Adventure USA Columbia Priestess Oma is forever young in this Jungle Jim knockoff of "She" or the La of Opar stories from "Tarzan" Johnny Weismuller, Jean Byron at Capitol December 1960 am pm: <i>The Bramble Bush</i> 1960 Drama USA Warner Brothers A doctor returns to his home town and finds himself involved in old tragedies including the mercy killing of his friend Richard Burton <i>17 &amp; No Natives</i> at Star September 1960 A little Surprising</p>	<p>am: <i>Pardners</i> 1956 Comedy USA Paramount An incompetent idiot goes west and accidentally cleans up the town Dean Martin, Jerry Lewis at Grand August 1957 pm; at Alhambra November 1960 am pm: <i>Please Don't Eat the Daisies</i> 1960 Comedy USA MGM Drama critic Niven and family move from Manhattan apartment to an old house in the country. Niven continues to enjoy party scene of New York and housewife Day questions Niven's fidelity when he mentions a flirtatious encounter with Broadway star David Niven, Doris Day</p>

## 1960 Orpheum

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Stranger in My Arms</i> 1959 Drama USA Universal Old-fashioned weeper, based on Robert Wilder novel. Chandler falls in love with Allyson, wife of Air Force buddy killed in Korean War June Allyson, Jeff Chandler</p>	<p><i>Captain Horatio Hornblower</i> 1951 Adventure USA Warner Brothers During the Napoleonic wars, a British naval captain has adventures in Central American waters Gregory Peck, Virginia Mayo</p>	<p><i>The Young Philadelphians</i> 1959 Drama USA Warner Brothers Young lawyer Anthony Lawrence faces several ethical and emotional dilemmas as he climbs Philadelphia social ladder. He tries to balance the needs of his fiancée Joan, the expectations of his colleagues and his own obligation to defend his friend Chester on a murder count Paul Newman at Capitol April 1960</p>	<p><i>Geisha Boy</i> 1958 Comedy USA Paramount Jerry, an inept magician, travels to Japan with disastrous consequences Jerry Lewis</p>	<p><i>This Earth is Mine</i> 1959 Drama USA Universal A French-American vineyard owner in California brings out his grand-daughter from England in the hope that she will consolidate his dynasty Claude Rains, Rock Hudson, Jean Simmons at Star February 1960; at Grand March 1960</p>	<p><i>Bridge Over the River Kwai</i> 1959 Adventure GB Columbia British POWs in Burma are employed by the Japs to build a bridge; meanwhile British agents seek to destroy it Alec Guinness, William Holden at Alhambra February 1960; at Capitol March 1960</p>	<p><i>Say One for Me</i> 1959 Musical USA FOX Bing plays a Broadway priest who gets mixed up with a chorus girl (Debbie) and a TV charity show Bing Crosby, Debbie Reynolds</p>	<p><i>The Blue Angel</i> 1959 Drama USA FOX Remake of 1930 classic about a precise professor won over by tawdry nightclub singer Curd Jurgens, May Britt NoOne Under 13</p>	<p><i>Woman of the River</i> 1955 Drama Italy Excelsa Film Seamy, gloomy account of Loren involved with passion and criminals Sophia Loren at Scala July 1960</p>	<p><i>The F.B.I. Story</i> 1959 Thriller USA Warner Brothers The story of the FBI unfolds through the eyes of one of its agents. During his career he investigates gangsters, swindlers, the Klu Klux Klan, Nazi agents and cold war spies James Stewart, Vera Miles at Capitol July 1960; at Grand September 1960 NoOne under 13</p>	<p><i>Blue Jeans</i> 1959 Drama USA FOX De Wilde and Lynley are striking as teen-agers faced with Carol's pregnancy Carol Lynley, Brandon De Wilde NoOne Under 13</p>	<p><i>A Summer Place</i> 1959 Drama USA Warner Brothers Drama of adultery and teenage love at resort house on Maine coast Richard Egan, Dorothy McGuire at Colosseum May 1960; at Lantern October 1960 <i>No persons under 17 and No Natives</i></p>

# 1960 Sunset Drive-In

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Son of the Shiek</i> 1956 Adventure Italy Benito Perojo Ricardo Montalban</p>	<p><i>The Mating Game</i> 1958 Comedy USA MGM An income-tax inspector becomes involved in the affairs of an unorthodox farming family Debbie Reynolds, Tony Randall at Capitol January 1960</p>	<p><i>Hercules</i> 1959 Italy Adventure Oscar/Galatea Hercules helps Jason find the golden fleece, the first of the strong man genre Steve Reeves</p>	<p>7.30 pm: <i>Count Your Blessings</i> 1959 Comedy USA MGM An English girl marries an aristocratic Frenchman, but the war and other considerations make them virtual strangers until their son is nine years old, when it becomes clear that the daddy is a philanderer Maurice Chevalier 9.30 pm: <i>Julie</i> 1956 Thriller USA MGM A concert pianist plans to murder his wife Doris Day, Louis Jordan, Barry Sullivan <i>No One Under 13</i> at Metro January 1957; at Capitol September 1957; at Scala October 1957</p>	<p>7.30 pm: <i>Will Any Gentleman?</i> 1953 Comedy GB ABP A meek bank clerk is hypnotized and becomes a ladies' man George Cole 9.30 pm: <i>Cast a Dark Shadow</i> 1955 Thriller GB Frobisher A wife-murderer marries an ex-barmaid and tries again Dirk Bogarde, Margaret Lockwood <i>No One Under 17</i></p>	<p>1. <i>Skabenga</i>  2. <i>North-West Stampede</i> 1948 Western USA Eagle-Lion The female foreman of a horse ranch hires a new hand, not knowing that he is the son of its recently dead owner, come to claim his inheritance Joan Leslie, James Craig</p>	<p>7 pm: <i>Hansel &amp; Gretel</i> 1953 Drama (Animated) USA RKO An "electronic puppet" version of the Humperdinck opera, adapted for children and using spoken dialogue as well as Humperdinck's music Delbert Anderson, Constance Brigham 9.15 pm: <i>Goliath and the Barbarians</i> 1959 Adventure USA AIP In AD 568, a man vows vengeance and disguises himself as a monster when barbarian hordes invading northern Italy massacre his father and other villagers Steve Reeves</p>	<p>7pm: <i>Is Your Honeymoon Really Necessary?</i> 1952 Comedy GB Advance Productions Diane Dors, David Tomlinson 9.15 pm: <i>Little Red Monkey</i> 1954 Thriller GB Allied Artists The police are on the case, tracking down murderers of atomic scientists Richard Conte at Odeon September 1957 <i>No One Under 13</i></p>	<p><i>Operation Bullshine</i> 1959 Comedy GB ABPC In 1942, complications ensue when an ATS private suspects her husband of infidelity Donald Sinden, Ronald Shiner</p>	<p>7.15 pm: <i>The Diary of a High School Bride</i> 1959 Drama USA AIP Anita Sands, Ronald Foster 9.30 pm: <i>The Trials of Oscar Wilde</i> 1960 Drama GB United Artists Chronicle of Oscar Wilde's libel suit against the Marquis of Queensberry and the tragic turn his life takes because of it Peter Finch at Lantern September 1960</p>	<p>1. <i>Pal Joey</i> 1957 Musical USA MGM Joey Evans is a charming heel who seeks to build a nightclub in San Francisco, and Hayworth and Novak battle over him. Songs: "Bewitched, Bothered, and Bewildered", "Small Hotel," "My Funny Valentine," and "The Lady Is a Tramp" Rita Hayworth, Frank Sinatra, Kim Novak at Metro March 1960 2. <i>Magoo Saves the Bank</i> Cartoon</p>	<p>1. <i>The Last Voyage</i> 1960 Adventure USA MGM A boiler room explosion causes an old passenger liner to sink Robert Stack, Dorothy Malone <i>No One Under 13</i> 2. <i>Tom and Jerry</i> cartoon</p>

# NORTHERN SUBURBS

## 1946-1960

1946 GRAND  
1946 ATHLONE  
1946 NEW PALACE  
1949 GRAND  
1949 ATHLONE  
1949 NEW PALACE  
1949 NEW ORAL  
1954 GRAND  
1954 ATHLONE  
1954 NEW PALACE  
1954 NEW ORAL  
1954 ORANGE  
1957 GRAND  
1957 LANTERN  
1960 GRAND  
1960 LANTERN  
1960 SKY-VUE DRIVE-IN

## 1946 Grand

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>He Snoops to Conquer</i> 1944 Comedy GB Columbia A local handyman exposes a corrupt council George Formby</p>	<p><i>Let's Face It</i> 1943 Comedy USA Paramount Wartime comedy of soldiers hired as male companions Bob Hope, Betty Hutton At Scala July 1946</p>	<p>matinee: <i>Three Little Sisters</i> 1944 Musical USA Republic Mary Lee pm: <i>Champagne Charlie</i> 1944 Comedy GB Ealing The story of a 19th century English music hall performer and life behind the scenes Tommy Trinder</p>	<p><i>Valley of Decision</i> 1945 Drama USA MGM Garson, from a poor family of steel mill workers in 19th Century Pittsburgh, falls for Peck while working as a maid for his wealthy family which controls the mill; problems arise during a bitter strike among the mill workers Greer Garson, Gregory Peck at Oral November 1954</p>	<p>1. <i>Step Lively Step Lively</i> 1944 Musical USA RKO Musical remake of <i>Room Service</i> with producer Murphy wheeling and dealing to get his show produced Frank Sinatra, George Murphy at Gaiety June 1946 2. <i>The Whistler</i> 1944 Thriller USA Columbia Dix attempts to cancel the contract he has taken out on his life Richard Dix</p>	<p>1. <i>Grissly's Millions</i> 1945 Thriller USA Republic A wealthy man is murdered and there's a manhunt for the killer Paul Kelly 2. <i>Cowboy and the Senorita</i> 1944 Western USA Republic Bad guy John Hubbard, gambler and town boss, tries to take a gold mine from seventeen year old. Roy and "Bad Boy" Williams ride to help the girl and her cousin Dale Roy Rogers</p>	<p><i>A Thousand And One Nights</i> 1945 Musical USA Columbia After flirting with the Sultan's daughter, Aladdin comes upon a lamp and summons up Babs the genie. He uses it to ask for the princess's hand, but the sultan's wicked twin has usurped the throne and is bent on wrecking his endeavours Cornel Wilde, Evelyn Keyes</p>	<p><i>Frisco Sal</i> 1945 Musical Drama USA Universal Sal (Foster) comes to the Barbary Coast from New England to find out who murdered her brother. She gets a job signing in Dude's saloon, falls in love with Dude, then wonders if he might be involved in the murder Susanna Foster, Turhan Bey</p>	<p><i>Rhadsody in Blue</i> 1945 Musical (Biography) USA Warner Brothers The life story of composer George Gershwin Robert Alda, Joan Leslie at Capitol October 1946</p>	<p><i>Lady on a Train</i> 1945 Comedy USA Universal A girl arriving in New York by train sees a murder committed and can't make anyone believe her at Colosseum July 1946; at Capitol September 1946</p>	<p><i>Mexicana</i> 1945 Musical USA Republic The Frank Sinatra of Mexico is beset by bobbysoxers Tito Guizar, Leo Carrillo, Constance Moore</p>	<p><i>Bad Bascomb</i> 1946 Western USA MGM A sentimental bank robber becomes the hero of a group of travelling Mormons Maragaret O'Brien, Wallace Beery</p>

## 1946 Athlone Theatre

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Circumstantial Evidence</i> 1945 Thriller USA FOX When his son is abused, Joe Reynolds threatens to kill the man responsible. When that man is killed, Joe finds himself facing the electric chair Michael O'Shea, Lloyd Nolan</p>	<p><i>The Demi-Paradise</i> 1943 Comedy GB Two Cities In 1939, a Russian inventor is sent to observe the British way of life Lawrene Olivier, Penelope Dudley Ward</p>	<p><i>Greenwich Village</i> 1944 Musical USA FOX In 1922, a would-be classical composer gets involved with people putting on a musical revue Carmen Miranda, Don Ameche</p>	<p><i>The Great John L.</i> 1945 Drama (Biography) USA United Artists Women in the life of prizefighter John L. Sullivan Linda Darnell, Greg McClure at Avalon February 1946</p>	<p><i>The Keys of the Kingdom</i> 1944 Drama USA FOX A young priest (Peck) is sent to establish a Catholic parish among the non-Christian Chinese. Father Chisholm struggles, encountering hostility, isolation, disease, poverty and set backs, but over the span of many years he gains acceptance and a growing congregation Gregory Peck, Vincent Price</p>	<p><i>Delightfully Dangerous</i> 1945 Musical USA Spunky teen Powell is unaware that big sister Moore is a burlesque star. Bellamy is kindly Broadway producer who gets immersed in Powell's shenanigans Jane Powell, Ralph Bellamy, Constance Moore</p>	<p><i>Guest Wife</i> 1945 Comedy USA United Artists For business purposes a man allows his wife to pretend to be the wife of another Claudette Colbert, Don Ameche at Avalon May 1946</p>	<p><i>The Life and Death of Colonel Blimp</i> 1943 Adventure GB The Archers Sentimental story of a staunch British soldier, and incidents that dovetail in his long, eventful life. Opens in WW2 and flashes back as far as the Boer War Anton Walbrook, Deborah Kerr</p>	<p><i>The Call of the Wild</i> 1935 USA Adventure United Artists A young widow falls in love with a wild Yukon prospector Clark Gable, Lorreta Young</p>	<p><i>Nob Hill</i> 1945 Musical USA FOX In 1890s a San Francisco saloon owner tries to step into society and win one of its most eligible ladies George Raft, Vivian Blaine, Joan Bennett at Avalon July 1946</p>	<p><i>A Night In Casablanca</i> 1946 Comedy USA Loew Three zanies rout Nazi refugees in a North African hotel The Marx Brothers at Odeon August 1946; at Avalon September 1946</p>	<p><i>Where Do We Go From Here</i> 1945 Musical USA FOX Musical comedy about genie enabling MacMurray to travel backwards into American history. Ira Gershwin-Kurt Weill score includes mini-opera involving Christopher Columbus Fred MacMurray, June Haver Technicolor</p>

# 1946 New Palace

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Home in Indiana</i> 1944 Musical USA FOX Farmers compete in trotting races and their progeny fall in love - archetypical homespun Americana Walter Brennan, Jeanne Crain</p>	<p><i>Sweet &amp; Lowdown</i> 1944 Musical USA FOX Story of trombonist Cardwell, a young man with "rough talent" who makes it big in Benny Goodman's orchestra, with Darnell as a pert debutante. The King of Swing and his boys really cook, from the opening credits on Lynn Bari , Robert Montgomery</p>	<p><i>Guest in the House</i> 1944 Drama USA Hunt Stromberg A seemingly pleasant young woman is invited to stay with a family and brings tragedy and hatred to them Anne Baxter, Ralph Bellamy</p>	<p><i>The Bullfighters</i> 1945 Comedy USA FOX Two detectives in Mexico find one of them resembles a famous matador Laurel and Hardy at Avalon January 1946</p>	<p><i>Captain Kidd</i> 1945 Adventure USA Benedict Bogeaus A pirate tricks King William III into giving him royal orders, but enemies he believes dead return to see him hanged Charles Laughton, Randolph Scott</p>	<p><i>White Fang</i> 1936 Drama USA FOX Jack London tale of a woman (Muir) and weakling brother (Beck) who inherit a mine. When the brother commits suicide the guide (Whalen) is accused of murder Michael Whalen, Jean Muir, Thomas Beck</p>	<p><i>The Way to the Stars</i> 1945 Drama GB Two Cities World War II as seen by the guests at a small hotel near an airfield John Mills, Michael Redgrave, Rosamund John</p>	<p><i>Beside Manner</i> 1945 Comedy USA United Artists A lady doctor falls for a war worker John Carroll, Anne Rutherford</p>	<p><i>Hangover Square</i> 1944 Thriller USA FOX A composer becomes attracted to a conniving music hall performer. When he discovers that she was only pretending to be interested in him so she could steal his music, he murders her Linda Darnell, George Sanders</p>	<p><i>The Southerner</i> 1945 Drama USA United Artists Problems of penniless farmers in the deep South Zachary Scott, Betty Field</p>	<p><i>Alexander's Ragtime Band</i> 1938 Musical USA FOX Between 1911 and 1939, two songwriters vie for the affections of a rising musical comedy star Tyrone Power, Alice Faye, Don Ameche <i>Academy Award - musical direction</i> at Odeon May 1946</p>	<p><i>Molly and Me</i> 1945 Comedy USA FOX A cantankerous old man is tamed by his new housekeeper Monty Wooley, Gracie Field, Roddy McDowall</p>



## 1949 Grand

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<p><i>Hamlet</i> 1948 Drama GB Two Cities a Danish prince seeks to avenge his father's death when his uncle murders his father, succeeds him as King, and marries the Queen. Along the way, Hamlet spurns his girlfriend, scolds his mother, contemplates suicide, and kills some folks. Laurence Olivier <i>Academy Awards - Best Picture, Actor</i> at Scala February 1949</p>	<p>matinee: 1. <i>The Hit Parade of 1947</i> 1947 Musical USA Republic Eddie Albert, Constance Moore, Woody Herman at Orpheum March 1949 2. <i>My Pal Trigger</i> 1946 Western USA Republic Gabby's horse Sovereign is shot by mistake and Roy is blamed and jailed. Next year Roy returns with Trigger, Sovereign's son, and clears his name Roy Rogers pm: <i>The Return of the Count of Monte Cristo</i> 1946 Adventure USA Columbia A dastardly villain thwarts the count's young descendant's inheritance claim Louis Hayward <i>No One Under 13</i></p>	<p>matinee: 1. <i>Law of the Valley</i> 1944 Western USA Monogram Johnny Mack Brown 2. <i>Under Fiesta Stars</i> 1941 Western USA Republic Gene Autry, Smiley Burnette at Gaiety February 1949 matinee pm: <i>Framed</i> 1947 Thriller USA Columbia Mike Lambert, seeking a mining job, instead becomes the patsy for a femme-fatale's schemes Glen Ford, Janis Carter <i>No One Under 13</i></p>	<p>matinee: 1. <i>On The Old Spanish Trail</i> 1947 Western USA Republic Roy captures the Gypsy for a \$10,000 reward, but realizes he's innocent and goes after the real outlaws Roy Rogers 2. <i>For the Love of Rusty</i> 1947 Drama (Animal) USA Columbia Rusty the dog gets into adventures in this film based on a children's book Ted Donaldson April 1949 am (the same day) pm: <i>Johnny O'Clock</i> 1947 Thriller USA Columbia High-class gambler gets in trouble with the law Dick Powell, Evelyn Keyes</p>	<p><i>On An Island With You</i> 1948 Comedy USA MGM Movie star finds off-screen romance on location in Hawaii Esther Williams, Peter Lawford</p>	<p>matinee: 1. <i>In Old Colorado</i> 1941 Western USA Paramount Joe Weller has instigated a conflict over water rights between two ranchers. The idea is to have the ranchers do each other in then move in and take over. Hoppy and the good guys won't let this happen William Boyd 2. <i>Betty Co-ed</i> 1946 Drama USA Columbia Jean Porter pm: <i>The Lady from Shanghai</i> 1948 Thriller USA Columbia Fascinated by gorgeous Mrs. Bannister, seaman Michael O'Hara joins a bizarre yachting cruise, and ends up mired in a complex murder plot Rita Hayworth Orson Welles <i>No One Under 17</i></p>	<p><i>Hills of Home</i> 1948 Adventure (Animal) USA MGM William McClure is the village doctor in a remote Scottish glen. Tricked into buying Lassie, a collie afraid of water, he sets about teaching her to swim. At the same time he has the bigger problem that he is getting older and must ensure the glen will have a new local doctor ready Edmund Gwenn, Donald Crisp, Lassie</p>	<p><i>Adventures Of Robin Hood</i> 1938 Adventure USA Warner Brothers Rebel outlaw Robin Hood outwits Guy of Gisbourne and the Sheriff of Nottingham, and saves the throne for the absent King Richard Errol Flynn, Basil Rathbone at Capitol September 1949</p>	<p><i>Kid From Brooklyn</i> 1946 Comedy USA Samuel Goldwyn A timid milkman becomes a prize-fighter Danny Kaye, Virginia Mayo at Plaza April 1949</p>	<p><i>Scott of the Antarctic</i> 1948 Adventure GB Ealing/JAR After long preparation, Captain Scott sets off on his ill-fated 1912 expedition to the South Pole John Mills, Derek Bond at Alhambra January 1949</p>	<p><i>Little Women</i> 1949 Drama USA MGM Louisa May Alcott's gentle account of teenage girls finding maturity and romance while their father is fighting in the American Civil War in 1860s June Allyson, Peter Lawford, Elizabeth Taylor</p>	<p><i>Fighting O'Flynn</i> 1949 Adventure USA Universal A swashbuckling Irishman opposes French agents during the Napoleonic wars Doug Fairbanks Jr.</p>

# 1949 Athlone

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Christmas Eve</i> 1947 Drama USA United Artists To save her fortune from a designing nephew, Matilda Reid must locate her three long-lost adopted sons in time for a Christmas Eve reunion George Raft, Ann Harding</p>	<p><i>Backlash</i> 1947 Thriller USA FOX Man tries to frame his wife for a murder he committed Jean Rogers at Lyceum January 1949</p>	<p><i>The Ghost and Mrs. Muir</i> 1947 Comedy USA FOX In 1900, a young widow finds her seaside cottage is haunted and forms a unique relationship with the ghost Gene Tierney, Rex Harrison</p>	<p><i>Intrigue</i> 1947 Thriller USA United Artists An ex-military man with mar on his record turns Shanghai crime ring over to cops to clear himself George Raft, June Havoc</p>	<p><i>Sitting Pretty</i> 1948 Comedy USA FOX Webb is a self-centered genius who accepts job as full-time babysitter in gossip-laden suburban town Maureen O'Hara, Clifton Webb</p>	<p><i>On Our Merry Way</i> 1948 Drama USA United Artists Meredith posing as an inquiring reporter and asking people what impact a baby has had on their life Paulette Goddard, Burgess Meredith</p>	<p><i>Pitfall</i> 1948 Thriller USA United Artists Married man's brief extramarital fling may cost him his job and marriage. Intriguing look at the American dream gone sour, as Powell's character, who's got a house, a little boy, and a perfect wife--feels bored and stifled Dick Powell, Lizabeth Scott</p>	<p><i>The Walls of Jericho</i> 1948 Drama USA FOX Story of ambitious lawyer in Jericho, Kansas, whose marital problems stand in the way of success Cornel Wilde, Linda Darnell</p>	<p><i>The Stranger</i> 1946 Thriller USA FOX An escaped Nazi war criminal sedately living in small Connecticut town is about to marry an unsuspecting bride. Robinson plays the federal agent out to get him Edward G. Robinson, Orson Welles, Loretta Young <i>No one under 13</i> at Odeon June 1949 2. NEW <i>March of Time</i></p>	<p><i>Escape</i> 1948 Adventure GB FOX A law-abiding man has a chance which encounter leads to a prison sentence; morally outraged, he determines to escape. Harrison is the cerebral hero of this John Galsworthy story shot on natural locations around England Rex Harrison</p>	<p><i>It's a Pleasure</i> 1945 Drama USA RKO Skater Henie and hockey player O'Shea get married but can't seem to break the ice Sonja Henie, Michael O'Shea at Odeon March 1949</p>	<p><i>Tycoon</i> 1947 Adventure USA RKO Engineer Johnny Munroe is enlisted to build a railroad tunnel through a mountain to reach mines. His task is complicated and his ethics are compromised when he falls in love with his boss's daughter John Wayne, Cedric Hardwicke</p>

# 1949 New Palace

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<p><i>Fury at Furnace Creek</i> 1948 Western USA FOX A Westerner clears the name of his father, a general accused of diverting a wagon train into hostile Indian territory Victor Mature</p>	<p><i>Deadline for Murder</i> 1946 Thriller USA FOX A gambler gets mixed up in the theft of a government document Paul Kelly</p>	<p>1. <i>Bob, Son of Battle</i> USA Adventure FOX 2. <i>Wolf Dog</i> 1933 Adventure (Serial) USA Mascot An intelligent dog protects the inventor of an electric ray Rin Tin Tin Jnr</p>	<p><i>I Wonder Who is Kissing Her Now</i> 1947 Musical (Biography) USA FOX The career of 1890s songwriter Joseph E. Howard Mark Stevens, June Haver at Odeon January 1949; at Avalon March 1949</p>	<p><i>Sinbad the Sailor</i> 1947 Adventure USA RKO Sinbad sets off on his eighth voyage to find the lost treasure of Alexander Douglas Fairbanks, Jnr, Maureen O'Hara</p>	<p><i>That Lady in Ermine</i> 1948 Comedy USA FOX Two generations of European noblewomen learn to repel invaders in musical comedy Betty Grable <i>Director Ernst Lubitsch died during production at Avalon</i> May 1946</p>	<p><i>How Green Was My Valley</i> 1941 Drama USA FOX Memories of childhood in a Welsh mining village Walter Pidgeon <i>Academy Awards - Best Picture, Director, cinematography, supporting actor, art direction at Avalon</i> June 1946</p>	<p><i>If You Knew Susie</i> 1948 Comedy USA RKO A vaudeville couple retire to his ancestral home in New England Eddie Cantor</p>	<p><i>The Man in the Iron Mask</i> 1939 Adventure USA Edward Small production King Louis XIV keeps his twin brother prisoner Louis Hayward, Joan Bennet</p>	<p>1. <i>The Bachelor and the Bobby Soxer</i> 1947 USA RKO Comedy A lady judge allows her impressionable young sister to get over her crush on an errant playboy by forcing them together Cary Grant, Myrna Loy at Colosseum February 1949; Avalon September 1949 2. <i>Teen-Age Stars</i> featurette</p>	<p><i>Unfaithfully Yours</i> 1948 Comedy USA FOX Romantic comedy about an orchestral conductor believes his wife is unfaithful, and while conducting a concert thinks of three different ways of dealing with the situation Rex Harrison, Linda Darnell</p>	<p><i>Give My Regards to Broadway</i> 1948 Musical USA FOX An old-time vaudeville years to get back into show business Dan Dailey, Charles Winninger at Avalon November 1946</p>

## 1949 New Oral

January	February	March	April	May	June	July	August	September	October	November	December
<p>1. <i>The Jolson Story</i> 1946 Musical (Biography) USA Columbia Asa Yoelson, son of a cantor, becomes Al Jolson, the great entertainer of the twenties; but success brings marital difficulties Larry Parks (using Jolson's own voice), William Demarest 2. <i>Letter from an Unknown Woman</i> 1948 Drama USA Universal A woman wastes her life in unrequited love for a rakish painter Joan Fontaine, Louis Jordan</p>	<p><i>Two Years Before the Mast</i> 1946 Adventure USA Paramount In the mid-19th century, a writer becomes a sailor to expose bad conditions</p>	<p><i>River Lady</i> 1948 Drama USA Universal The beautiful owner of a Mississippi gambling boat tries to buy up all her rivals Yvonne deCarlo, Rod Cameron, Dan Duryea</p>	<p><i>Relentless</i> 1948 Western USA Columbia A cowboy framed for murder must clear himself before the posse catches up with him Robert Young, Marguerite Chapman</p>	<p><i>The Bishop's Wife</i> 1947 Comedy USA Samuel Goldwyn An angel is sent down to mend the ways of a bishop whose absorption with cathedral buildings has put him out of touch with his wife and parishioners Loretta Young, Cary Grant</p>	<p><i>Killer McCoy</i> 1947 Thriller USA MGM A prizefighter becomes involved in a murder Mickey Rooney, Ann Blyth</p>	<p><i>Cass Timberlane</i> 1947 Drama USA MGM A judge marries a working-class girl, who is unsettled at first but finally comes to realize her good fortune Spencer Tracey, Lana Turner</p>	<p><i>Unconquered</i> 1947 Adventure USA Paramount An 18th-century English convict girl is deported to the American colonies and suffers various adventures before marrying a Virginia militiaman Paulette Goddard, Gary Cooper</p>	<p><i>The Big Clock</i> 1947 Thriller USA Paramount A publishing magnate murders his mistress and assigns one of his editors to solve the crime Ray Milland, Charles Laughton at Orpheum August 1949</p>	<p><i>Words and Music</i> 1948 Musical (Biography) USA MGM The songwriting collaboration of Richard Rodgers and Lorenz Hart Judy Garland, Perry Como, Mel Torme, June Allyson, Lena Horne at Plaza March 1949</p>	<p><i>The Bride Goes Wild</i> 1948 Comedy USA MGM A writer of children's books is not the sober uncle expected after he has to pretend to adopt an unruly uncle at Capitol April 1949</p>	<p>mat: 1. <i>San Antonio</i> 1945 Western USA Warner Brothers A cowboy incurs the jealousy of a saloon owner Errol Flynn 2. <i>Slave Girl</i> 1947 Adventure USA Universal In the early 1800s, a diplomat is sent to Tripoli to ransom sailors held by power-mad potentate pm: <i>Nora Prentiss</i> 1946 Drama USA WB A doctor falls for a cafe singer who ruins his life Ann Sheridan, Kent Smith at Alhambra June 1949</p>

## 1954 Grand

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<p>matinee: 1. <i>Trail to Gunsight</i> 1944 Western USA Universal Robert 'Buzz' Henry, Glenn Strange 2. <i>Joe Palooka Meets Humphrey</i> 1950 Comedy USA Monogram Joe and Anne go off on their honeymoon while Knobby books him into a charity fight which Lord Cecil tries to wreck Joe Kirkwood, Jr. pm: <i>Bugles in the Afternoon</i> 1952 Western USA Warner Brothers Standard tale of man branded coward (Milland) during Civil War, with Little Bighorn finale Ray Milland No Children Under 13 at Orpheum February 1954</p>	<p><i>Daar Doer in die Stad</i> South Africa Comedy African Film Productions Jamie Uys</p>	<p>matinee: 1. <i>Flaming Bullets</i> 1945 Western USA PRC Tex, Dave, and Panhandle are after the gang that break outlaws out of jail, kill them, and then collect the reward. Dave is the bait posing as his look alike, the wanted outlaw Steve Carson 2. <i>Over The Border</i> 1950 Western USA Monogram Johnny Mack Brown pm: <i>Distant Drums</i> 1951 Western USA U.S. Pictures In 1840 Florida, an army officer rescues prisoners from an Indian fort and kills the Seminoles who threaten their return journey Gary Cooper <i>No Kids Under 13</i> at Oral April 1954</p>	<p>matinee: 1. <i>Starlift</i> see below 2. <i>Six Gun Man</i> 1946 Western USA PRC Cattle thieves are attacking every cattle drive that comes near Hagerstown, so U.S. Marshal Stormy (Steele) arrives and thwarts every attempt of the outlaws to steal the herd Bob Steele, Syd Saylor at Capitol March 1954 am;at Colosseum February 1954 am pm: <i>Starlift</i> 1951 Musical USA Warner Brothers Movie stars entertain at Travis Air Base, where the boys are constantly leaving for Korea Doris Day, Janice Rule at Capitol March 1954</p>	<p>matinee: 1. <i>Man from Sonora</i> 1951 Western USA Monogram Johnny Mack Brown at Colosseum March 1954 am; at Star March 1954; at Alhambra November 1957 am 2. <i>Whispering Skull</i> 1944 Western USA PRC Another episode in the Texas Rangers series Tex Ritter, Dave O'Brien at Orange June 1954 matinee pm: <i>Son of Ali Baba</i> 1952 Adventure USA Universal A cadet of the military academy outwits a wicked caliph Tony Curtis <i>No One Under 13</i> at Oral June 1954 outlaws to steal the herd</p>	<p><i>Houdini</i> 1953 Drama (Biography) USA Paramount In the 1890s a fairground magician shows a passionate talent for escapology and finally kills himself by undertaking increasingly impossible tricks Tony Curtis <i>No One Under 9</i></p>	<p>matinee: <i>Wedding Bells</i> 1951 Musical USA MGM Brother and sister team who take their show to London at the time of Queen Elizabeth II's wedding, and find romance of their own. Highlights: Astaire's dancing on the ceiling and partnering with a hat-rack, and his duet with Powell, "How Could You Believe Me When I Said I Loved You (When You Know I've Been a Liar All My Life)?" Fred Astaire pm: <i>Northwest Passage</i> 1940 Western USA MGM Colonial rangers fight it out with hostile Indians Spencer Tracy <i>No One Under 13</i> at Orange August 1954</p>	<p>am: 1. <i>News Hounds</i> 1947 Comedy USA Monogram Scoop Mahoney and Shutterbug Sach vs. sports-fixing mobsters Bowery Boys 2. <i>Ghost Chasers</i> 1951 Comedy USA Monogram Spirited supernatural spoof, as the Bowery Boys try to expose a fake medium Bowery Boys at Star August 1954 pm pm: <i>Shane</i> 1953 Western USA Paramount A weary gunfighter attempts to settle down with a homestead family, but a smoldering settler/rancher conflict forces him to act Alan Ladd at Colosseum January 1954</p>	<p>matinee: <i>Lone Star</i> 1951 Western USA Texas fights for independence, with good guy Gable vs. badman Crawford, Ava the woman in between Clark Gable, Ava Gardner, Broderick Crawford pm: <i>Escape from Fort Bravo</i> 1953 Western USA MGM A girl helps her Confederate lover to escape from a Yankee fort in Arizona; the commander then tries to save them from Indians William Holden, Eleanor Parker <i>No One Under 17</i> at Plaza March 1954</p>	<p>pm: <i>Forbidden</i> 1953 Thriller USA Universal A detective falls in love with the woman a mobster has hired him to find Tony Curtis, Joanne Dru <i>No One Under 13</i> at Alhambra September 1954</p>	<p>pm: <i>Saadia</i> 1953 Adventure USA MGM A young French doctor in the Sahara has trouble with the local witch doctor Cornel Wilde <i>No One Under 13</i></p>	<p>matinee/pm: 1. <i>Border Buckaroo</i> 1943 Western USA PRC Dave O'Brien, James Newill at Capitol October 1954 am 2. <i>Jiggs and Maggie in Jackpot Jitters</i> 1949 Comedy USA PRC Based on comic book story Renie Riano, Joe Yule</p>

## 1954 Athlone

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<p><i>The Quiet Man</i> 1952 Comedy USA Republic An Irish village version of The Taming of the Shrew, the tamer being an ex-boxer retired to the land of his fathers and in need of a wife John Wayne, Maureen O'Hara at Van Riebeeck October 1954</p>	<p><i>Best of the Badmen</i> 1951 Western USA RKO At the end of the Civil War, Jeff Clanton organizes the break up of Quantrell's Raiders, but is himself arrested on a trumped-up charge and needs the Raiders' help Robert Ryan, Claire Trevor</p>	<p><i>The Thief of Venice</i> 1950 Adventure Italy FOX Maria Montez at Athlone December 1954</p>	<p><i>The Lady in the Iron Mask</i> 1952 Adventure USA FOX Variation of Dumas tale, with Three Musketeers still about Louis Hayward</p>	<p>1. <i>Tembo</i> Adventure USA RKO Howard Hill 2. <i>The Old Frontier</i> 1950 Western USA Republic Paul Hurst, Monte Hale</p>	<p><i>Man on a Tightrope</i> 1953 Drama USA FOX Based-on-fact account of an obscure, downtrodden little circus troupe and its escape from Communist-ruled Czechoslovakia to freedom in Austria Frederic March</p>	<p><i>Sons of the Musketeers</i> 1952 Adventure USA RKO In 1648 France, it's the sons (and daughter) of the Three Musketeers to the rescue Cornel Wilde, Maureen O'Hara at Orange October 1954</p>	<p><i>The President's Lady</i> 1953 Historical Drama USA FOX The story of president Andrew Jackson from his early years, and his marriage to Rachel Donelson Robards, concentrating on the later scandal over the legality of their marriage and how they overcame the difficulties Susan Hayward, Charlton Heston at Van Riebeeck February 1954; at Odeon July 1954</p>	<p><i>Destination Gobi</i> 1953 Adventure USA FOX U. S. naval men joining forces with natives against Japanese assaults Richard Widmark</p>	<p><i>Decameron Nights</i> 1953 Drama GB RKO Tale of Boccaccio (Jourdan) on the run after martial law is declared in Florence; he hides out at Fontaine's villa, where a trio of romantic tales are spun Joan Fontaine, Louis Jourdan at Van Riebeeck April 1954</p>	<p><i>Sailor of the King</i> 1953 Adventure GB FOX Years after a brief affair with a Canadian, a British naval officer discovers that his son is on his ship. When the ship sinks and the boy is captured by the Germans, the captain hunts for his son Jeffrey Hunter, Michael Rennie at Van Riebeeck May 1954</p>	<p>1. <i>The Thief of Venice</i> 1950 Adventure Italy FOX Maria Montez at Athlone March 1954 2. <i>In Old Amarillo</i> 1951 Western USA FOX A drought is about to end the cattle business. The owner of a canning factory wants to buy all the remaining cattle cheap. He plans to ruin the cattlemen's plans to ship water by train and to seed the clouds for rain. Roy is sent by a packing house to investigate Roy Rogers at New Palace December 1954</p>

## 1954 New Palace

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Sudden Fear</i> 1952 Thriller USA RKO A playwright heiress finds that her husband is plotting to kill her Joan Crawford, Jack Palance</p>	<p><i>A Girl in Every Port</i> 1951 Comedy USA RKO Two accident-prone sailors have trouble with a race horse Groucho Marx, Marie Wilson, William Bendix</p>	<p><i>Night Without Sleep</i> 1952 Thriller USA FOX A man thinks he has committed murder Linda Darnell, Gary Merrill at Odeon February 1954</p>	<p><i>Island of Desire</i> 1951 Adventure GB RKO In 1943 a supply boat is torpedoed and a Canadian nurse finds romance on a desert island with a US marine and a one-armed RAF pilot Linda Darnell, Tab Hunter, Donald Gray</p>	<p><i>The Lusty Men</i> 1952 Western USA RKO Tensions lead to the death of one of a pair of rider friends on a rodeo tour Susan Hayward, Robert Mitchum</p>	<p><i>Shoot First</i> 1952 Thriller GB United Artists A retired US officer in Dorset thinks he has shot a poacher - but the dead man is a spy, and someone else shot him Joel McCrea, Evelyn Keyes</p>	<p><i>Beware My Lovely</i> 1952 Thriller USA A handyman employed by a widow turns out to be a mental defective who imprisons and threatens to rape and murder her Robert Ryan, Ida Lupino</p>	<p><i>One Minute to Zero</i> 1952 Adventure USA RKO In Korea a US colonel is evacuating American civilians but is forced to bomb refugees Robert Mitchum</p>	<p><i>Raiders of the Seven Seas</i> 1953 Adventure USA FOX United Artists Pirate Barbarossa saves countess from marriage to a cutthroat John Payne, Donna Reed, Lon Chaney Jr.</p>	<p><i>Dangerous Crossing</i> 1953 Thriller USA FOX At the start of an Atlantic sea voyage a woman's husband disappears, and she is assured that he never existed. He does, and is trying to murder her Jeanne Crain</p>	<p><i>Stranger on the Prowl</i> 1952 Drama USA United Artists In an Italian port, a stranger helps a boy but is shot by the police Paul Muni</p>	<p>1. <i>The Secrets of Monte Carlo</i> 1951 Thriller USA Republic Warren Douglas 2. <i>In Old Amarillo</i> 1951 Western USA FOX When a drought hits, a canning factory owner plans to ruin the cattlemen's plans to ship water by train and to seed the clouds for rain. Roy is sent by a packing house to investigate Roy Rogers at Avalon December 1954</p>

# 1954 New Oral

January	February	March	April	May	June	July	August	September	October	November	December
matinee: 1. <i>Oklahoma</i> <i>Raiders</i> 1944 Western USA Universal Jack Ingram, Tex Ritter 2. <i>Pagan</i> <i>Lovesong</i> 1950 Musical USA MGM An American schoolteacher marries a Tahitian girl Esther Williams pm: <i>Right Cross</i> 1950 Drama (Boxing) USA MGM A boxing champion injuries his hand and has to abandon his career Dick Powell, June Allyson <i>No One Under</i> 13	matinee: 1. <i>Riders of Sante</i> <i>Fe</i> 1944 Western USA Universal Rod Cameron at Scala January 1954 am 2. <i>Corky of</i> <i>Gasoline Alley</i> 1951 Comedy USA Columbia Based on comic strip Scotty Beckett pm: <i>Anne of the</i> <i>Indies</i> 1951 Adventure USA FOX Lady pirate Anne Bonney, the terror of the Caribbean, is at odds with her former master Blackbeard Jean Peters, Louis Jourdan	matinee: 1. <i>Blazing Bullets</i> 1951 Western USA Monogram Johnny Mack Brown 2. <i>Second</i> <i>Feature</i> pm: <i>Everything</i> <i>I Have is Yours</i> 1952 Musical USA MGM Champions play dance team who finally get Broadway break, only to discover she's pregnant Gower and Marge Champion	matinee: 1. <i>Oklahoma</i> <i>Justice</i> 1951 Western USA Monogram Johnny Mack Brown 2. <i>Desert Hawk</i> 1950 Adventure USA Universal A desert guerilla with shining scimitar opposes a tyrannical prince and marries the caliph's daughter Yvonne diCarlo pm: <i>Distant</i> <i>Drums</i> 1951 Western USA Warner Brothers An army officer rescues prisoners from an Indian fort and decimates the Seminoles who threaten their return Gary Cooper <i>No One Under</i> 13 at Grand March 1954	am special & matinee & pm: <i>The Clown</i> 1952 Drama USA MGM Sentimental Remake of <i>The</i> <i>Champ</i> about a washed-up, self-destructive comic with a devoted son who looks out for him Red Skeleton	matinee: special Double Feature pm: <i>Son of Ali</i> <i>Baba</i> 1952 Adventure USA Universal A cadet of the military academy outwits a wicked caliph Tony Curtis <i>No One Under</i> 13 at Grand April 1954	matinee: pm: <i>Kangaroo</i> 1952 Thriller USA FOX Romance and adventure with Australian landscapes Maureen O'Hara	matinee & pm: <i>Thousands</i> <i>Cheer</i> 1943 Musical USA MGM An army base stages an all- star variety show Kathryn Grayson, Gene Kelly at Capitol February 1949 am	matinee: Special Feature pm: <i>The Naked</i> <i>Spur</i> 1953 Western USA MGM Self-styled bounty hunter Stewart trying to capture Ryan, who stirs tension among Stewart's newly acquired "partners" James Stewart, Robert Ryan	matinee: Double Feature pm: <i>Story of</i> <i>Robin Hood</i> 1952 Adventure USA FOX Young Robin Hood, in love with Maid Marian, enters an archery contest with his father at the King's palace. On the way home his father is murdered by hench men of Prince John. Robin takes up the life of an outlaw, gathering together his band of merry men, to avenge his father's death and help the people that Prince John are over taxing Ricard Todd	matinee: 1. <i>Valley of</i> <i>Decision</i> 1945 Drama USA MGM Poor girl Garson falls for wealthy Peck but problems arise as tensions build at the steel mill Greer Garson, Gregory Peck at Grand April 1946 2. <i>Marked for</i> <i>Murder</i> 1945 Western USA PRC Trying to stop the range war, the Texas Rangers are decoyed away from town as the real culprits plan to kill the ranchers and blame the sheepmen Tex Ritter at Star August 1954 matinee pm: <i>Valley of</i> <i>Decision</i> 1945 Drama USA see above	matinee: Double Feature pm: <i>Scared Stiff</i> 1953 Comedy USA Paramount Fleeing a murder charge, a singer and a busboy (Martin & Lewis) wind up on a spooky Caribbean island inherited by heiress (Scott) Dean Martin, Jerry Lewis, Lisabeth Scott at Scala October 1954 <i>No One Under</i> 9



## 1954 Orange

January	February	March	April	May	June	July	August	September	October	November	December
matinee: <i>Adventures of Casanova</i> 1948 Adventure GB Eagle-Lion Casanova returns to Sicily and helps overthrow the tyrannical rule of the King of Naples Arturo de Cordova, Turhan Bey pm: <i>Jeopardy</i> 1953 Thriller USA MGM Stanwyck, on vacation in Mexico, attempts to save husband Sullivan from drowning--and then is kidnaped herself by killer-on-the-lam Meeker Barbara Stanwyck, Barry Sullivan, Ralph Meeker <i>No One Under 17</i>	matinee: 1. <i>Desert Legion</i> 1948 Western USA Monogram Jimmy Wakely 2. <i>Range Renegades</i> 1948 Western USA Monogram Jimmy Wakely pm: <i>Desert Legion</i> 1953 Adventure USA Universal Paul Lartat of the Foreign Legion meets the princess of a lost city in the Algerian mountains Alan Ladd, Arlene Dahl	matinee: 1. <i>Anchors Aweigh</i> 1945 Musical USA MGM Two sailors on leave in L.A. get involved with boy who wants to join the navy Gene Kelly, Frank Sinatra at Plaza January 1946 2. <i>Beyond the Pecos</i> 1945 Western USA Universal Rod Cameron at Orpheum October 1946 pm pm: <i>Anchors Aweigh</i> 1945 Musical USA MGM Two sailors on leave in L.A. get involved with boy who wants to join the navy Gene Kelly, Frank Sinatra see above	matinee & pm: <i>Ten Tall Men</i> 1951 Adventure USA Columbia A Foreign Legion patrol prevents a Riff attack Burt Lancaster, Gilbert Roland	matinee: 1. <i>Francis Goes to the Races</i> 1953 Comedy USA Universal The owner of a talking mule, now a horse-breeder, gets involved with gangsters Donald O'Connor, Piper Laurie 2. <i>Six-Gun Serenade</i> 1947 Western USA Monogram Jimmy Wakely <i>No Natives, No One Under 17</i> at Gaiety January 1954 pm: <i>Planter's Wife</i> 1908 Drama USA Biograph Southern menage-a-trois D.W. Griffith, Linda Arvidson <i>No One Under 17</i>	matinee: 1. <i>Dangerous When Wet</i> 1953 Musical USA MGM A health conscious family's leader tries to swim the English Channel. Williams cavorts underwater with the animated Tom and Jerry in one scene Esther Williams, Fernando Lamas 2. <i>Whispering Skull</i> 1944 Western USA PRC Another episode in the Texas Rangers series Tex Ritter at Grand April 1954 matinee pm: <i>Dangerous When Wet</i> 1953 Musical USA see above	am/pm: <i>O'Henry's Full House</i> 1952 Drama USA FOX Five varying stories by O. Henry, introduced by John Steinbeck; the primary one being "The Cop and the Anthem" in which Soapy tells fellow bum Horace that he is going to get arrested so he can spend the winter in a nice jail cell. He fails, and can't even accost a woman (Marilyn Monroe), who turns out to be a streetwalker Charles Laughton, Marilyn Monroe	matinee: Special Feature pm: 1. <i>Northwest Passage</i> 1940 Western USA MGM Colonial rangers fight it out with hostile Indians Spencer Tracy <i>No One Under 13</i> at Grand June 1954 2. Durban July Handicap	matinee: 1. <i>Law of the Saddle</i> 1944 Western USA PRC Robert Livingston 2. <i>Magic Carpet</i> 1951 Adventure USA Columbia The caliph's son returns as the Scarlet Falcon to rout the usurper Lucille Ball at Colosseum August 1954 am: a mover pm: 1. <i>Magic Carpet</i> 1951 Adventure USA Columbia see above 2. <i>The Wild Stallion</i> featurette	matinee & pm: <i>Sons of the Musketeers (aka Sword's Point)</i> 1952 Adventure USA RKO In 1648 France, it's the sons (and daughter) of the Three Musketeers to the rescue Cornel Wilde, Maureen O'Hara at Athlone July 1954	matinee: Double Feature pm: <i>Little Boy Lost</i> 1953 Drama USA Paramount Synthetic tear-jerker set in post-WW2 France, where newspaperman Crosby is trying to locate his son, not knowing which boy at orphanage is his Bing Crosby at Colosseum March 1954	matinee: 1. <i>Last of the Buccaneers</i> 1951 Adventure USA Columbia An account of Jean Lafitte and his post-Battle of New Orleans exploits Paul Henreid 2. <i>Western</i> second feature pm: <i>Stalag 17</i> 1953 Thriller USA Paramount Comedy and tragedy for American servicemen in a Nazi prisoner-of-war camp William Holden <i>No One Under 13</i> at Alhambra March 1954; at Gaiety November 1954

# 1957 Grand

January	February	March	April	May	June	July	August	September	October	November	December
matinee: <i>Bell-bottom George</i> 1943 Comedy GB Columbia A medically exempt waiter dons uniform and catches a ring of spies George Formby pm: <i>A Town Like Alice</i> 1956 Drama GB JAR Life among women prisoners of the Japanese in Malaya, especially one who is finally reunited with her Australian lover Virginia McKenna, Peter Finch <i>No One Under 17</i>	matinee: 1. <i>Abbott and Costello meet Captain Kidd</i> 1952 Comedy USA Warner Brothers Two servants have a treasure map, and a fearsome pirate wants it Bud Abbott, Lou Costello 2. <i>Thunder over the Prairie</i> 1941 Western USA Columbia Charles Starrett pm: <i>Rebel Without a Cause</i> 1955 Drama USA Warner Brothers The adolescent son of a well-to-do family gets into trouble with other kids and the police James Dean <i>No One Under 19</i> at Capitol March 1957	matinee: <i>Drums of the Deep South</i> 1951 Adventure USA RKO Civil War yarn of West Pointers who find themselves fighting for opposite causes and the woman that tries to save them James Craig, Barbara Payton pm: <i>Soldier of Fortune</i> 1955 Adventure USA FOX When a photographer disappears in Red China, his wife comes to Hong Kong to institute a search, enlists the aid of an amiable smuggler Clark Gable, Susan Hayward <i>No One Under 13</i>	<i>The Kentuckian</i> 1955 Western USA United Artists A Kentucky backwoodsman takes his small son to settle in Texas Burt Lancaster at Gaiety May 1957	matinee: <i>Gypsy Colt</i> 1954 Drama (Animal) USA MGM Remake of Lassie Come Home with a horse - faithful horse who returns to mistress after parents sell it to racing stable Donna Corcoran, Ward Bond pm: <i>The Fastest Gun Alive</i> 1956 Western USA MGM A mild-mannered Western storekeeper proves to be the son of a famous gunfighter, and is put to the test Glenn Ford <i>No One Under 13</i>	matinee: <i>Sombrero</i> 1953 Musical USA MGM Music intertwining three love stories in small Mexican village Ricardo Montalban, Cyd Charisse at Capitol October 1957 am pm: <i>Somebody Up There Likes Me</i> 1956 Drama (Boxing) USA MGM An East Side kid with reform school experience becomes middleweight boxing champion of the world Paul Newman, Pier Angeli <i>No One Under 19</i>	matinee: <i>Tarzan's Hidden Jungle</i> 1955 Adventure USA RKO Hunters trespass into Sukulu country, where animals are sacred. The U.N.'s Dr. Celliers, close friend of the Sukulu chief, is thrown into a lion pit by the natives, and Tarzan comes to the rescue Gordon Scott, Vera Miles pm: <i>23 Paces to Baker Street</i> 1956 Thriller USA FOX A blind playwright in a pub overhears a murder plot and follows the trail to the bitter end despite attacks on his life Van Johnson, Vera Miles <i>No One Under 13</i>	<i>Pardners</i> 1956 Comedy USA Paramount An incompetent idiot goes west and accidentally cleans up the town Dean Martin, Jerry Lewis at Alhambra November 1960 am; at Scala December 1960 am	<i>Checkpoint</i> 1956 Thriller GB JAR A tycoon sends an industrial spy to Italy in search of new motor racing car designs Anthony Steele, Odile Versois t	<i>Battle Hymn</i> 1957 Adventure USA Universal An American preacher with a guilt complex volunteers to help the South Koreans and after many adventures founds an orphanage Rock Hudson, Martha Hyer t cs	<i>Mister Cory</i> 1957 Comedy USA Universal A small-time gangster leaves the Chicago slums to seek fame and fortune among the country-club set Tony Curtis, Martha Hyer	<i>Oklahoma</i> 1955 Musical USA Magna A cowboy wins his girl despite the intervention of a sinister hired hand Gordon Macrae, Shirley Jones, songs by Rodgers and Hammerstein at Van Riebeeck January 1957

# 1957 Lantern

January	February	March	April	May	June	July	August	September	October	November	December
Not Open	Not Open	Not Open	Not Open	Not Open	Not Open	matinee: <i>The African Lion</i> 1955 Drama Documentary USA Disney Naturalists Alfred and Elma Milotte filmed the African lion in his native habitat through a year's cycle of seasons. Filled with drama, excitement, color, humor pm: <i>Love is a Many Splendored Thing</i> 1955 Drama USA FOX William Holden, Jennifer Jones <i>Academy Awards - Best musical score, best song</i>	matinee & pm: <i>Dis Lekker om Te Lewe</i> 1957 Comedy South Africa AFP Al Debbo, Frederick Burgers	<i>Teahouse of the August Moon</i> 1956 Comedy USA MGM In Okinawa, a wily interpreter helps American troops adjust to the Pacific Marlon Brando at Capitol November 1957; at Star March 1960	matinee: <i>Davy Crockett</i> 1955 Western USA Disney The famous Indian scout and his pal George Russel find adventures from Washington, D. C. to the Alamo Fess Parker, Buddy Ebsen pm: <i>The Man in the Grey Flannel Suit</i> 1956 Drama USA FOX Sloan Wilson's novel of Madison Avenue executive struggling to find meaning in his home life Gregory Peck, Jennifer Jones <i>No One Under 17</i>	matinee & pm: <i>Designing Woman</i> 1957 Comedy USA MGM A sports reporter marries a dress designer and finds that their common interests are few Gregory Peck, Lauren Bacall, Dolores Gray <i>No One Under 13</i> at Metro June 1957	<i>Doctor at Large</i> 1957 Comedy GB JAR Novice doctor Bogarde seeks staff position in wealthy hospital Dirk Bogarde, Muriel Pavlow

## 1960 Grand

January	February	March	April	May	June	July	August	September	October	November	December
<p>matinee: <i>Tarzan's Lost Safari</i> 1957 Adventure USA MGM Tarzan leads five passengers from a downed airplane out of the jungle. En route white hunter Hawkins tries to sell them to the Oparian chief. Captured by the Oparians and nearly sacrificed to their lion god, the party is again save by Tarzan Gordon Scott, Robert Beatty pm: <i>Some Came Running</i> 1958 Drama USA MGM A disillusioned writer returns home and takes up with a gambler and a prostitute Frank Sinatra <i>No one under 17</i> at Star March 1960</p>	<p>matinee: 1. <i>Duel on the Mississippi</i> 1955 Adventure USA Columbia A river planter owes money to pirates Lex Barker 2. <i>Matchmaking Marshall</i> 1955 Western USA Allied Artists Guy Madison pm: <i>Rio Bravo</i> 1959 Western USA Warner Brothers Sheriff Wayne tries to prevent a killer with connections from escaping from the town jail, with only a drunken Dean Martin, leggy Angie Dickinson, gimpy Walter Brennan and lockjawed Ricky Nelson to help him John Wayne <i>No One Under 13</i> at Scala January 1960</p>	<p><i>This Earth is Mine</i> 1959 USA Drama Universal A French-American vineyard owner in California brings out his grand-daughter from England in the hope that she will consolidate his dynasty Claude Rains, Rock Hudson, Jean Simmons at Star February 1960; at Orpheum May 1960</p>	<p>matinee: 1. <i>Last Frontier</i> 1956 Western USA Columbia Three wilderness scouts see their lives change with the coming of cavalry outpost and military martinet Victor Mature, Robert Preston 2. <i>Wild Country</i> 1947 Western USA PRC Lee Roberts pm: <i>No Name on the Bullet</i> 1958 Western USA Universal A quiet, cultured gunman rides into a small town to kill someone, though no one but he knows who his target is. Guilt and paranoia create their own victims Audie Murphy</p>	<p><i>Piet Se Tante</i> 1959 Comedy South Africa FOX Frederik Burgers, Pieter Geldenhuys at Lantern March 1960</p>	<p>1. <i>Nun's Story</i> 1959 Drama USA Warner Brothers Film of Kathryn Hulme book, with Hepburn the nun who serves in Belgian Congo and later leaves convent Audrey Hepburn, Peter Finch 2. British Movietone: 8 Minutes of Royal Wedding</p>	<p>1. <i>Ferry to Hong Kong</i> 1959 Adventure GB JAR Welles and Jurgens have field day as straight-faced ferry boat skipper and drunken Austrian on trip to Macao Orson Welles, Curd Jurgens 2. 1st Cricket Test: South Africa v. England</p>	<p>matinee: 1. <i>Treasure of Ruby Hills</i> 1955 Western USA Allied Artists Western about land-grabbing ranchers Zachary Scott, Lee Van Cleef at Alhambra July 1960 am 2. <i>Land of the Six Guns</i> 1940 Western USA Monogram George Chesebro, Bud Osborne pm: <i>Look Back in Anger</i> 1958 Drama GB Warner Brothers John Osborne's trend-setting angry-young-man play, with Burton rebelling against life and wife Richard Burton, Claire Bloom</p>	<p>matinee: 1. <i>Apache Ambush</i> 1955 Western USA Columbia Tex Ritter, Ray Corrigan 2. <i>Rhythm of the Rio Grande</i> 1940 Western USA Monogram Tex Ritter, Chick Hannon pm: <i>The F.B.I. Story</i> 1959 Thriller USA Warner Brothers The story of the FBI unfolds through the eyes of one of its agents. During his career he investigates gangsters, swindlers, the Klu Klux Klan, Nazi agents and cold war spies James Stewart, Vera Miles at Capitol July 1960; at Orpheum October 1960 NoOne under 13</p>	<p><i>The Five Pennies</i> 1959 Musical (Biography) USA Paramount Danny plays jazz trumpeter Red Nichols in sentimental biography Danny Kaye, Louis Armstrong at Colosseum January 1960</p>	<p><i>Never So Few</i> 1959 Adventure USA MGM Adventures of World War II Americans commanding Burmese guerillas Frank Sinatra, Gina Lollobrigida at Capitol August 1960</p>	<p><i>Libel</i> 1959 Thriller GB MGM An ex-POW baronet is accused of being an impostor Dirk Bogarde, Olivia de Havilland at Metro February 1960; at Grand December 1960</p>

# 1960 Lantern

January	February	March	April	May	June	July	August	September	October	November	December
	<p>1. <i>Sataanskoraal</i> 1959 Comedy South Africa Ponie de Wet, Jamie Uys at Sky-vue January 1960</p> <p>2. <i>The Fox Has Four Eyes</i> featurette</p>	<p><i>Piet Se Tante</i> 1959 Comedy South Africa FOX Frederik Burgers, Pieter Geldenhuys at Grand May 1960</p>	<p>matinee: 1. <i>The Delicate Delinquent</i> 1957 Comedy USA Paramount Jerry is a delinquent who becomes a cop with McGavin's help Jerry Lewis, Darren McGavin 2. <i>Cyclone Fury</i> 1951 Western USA Columbia Charles Starrett pm: <i>Room at the Top</i> 1959 Drama GB Remus/Lion Drama of Harvey sacrificing Signoret's love to get ahead by marrying factory boss' daughter Laurence Harvey, Simone Signoret</p>	<p><i>Tiger Bay</i> 1959 Thriller GB JAR Lonely Cardiff child witnesses a murder and is abducted by the Polish sailor-killer John Mills, Hayley Mills</p>	<p><i>Don't Give Up the Ship</i> 1959 Comedy USA Paramount Jerry as ensign who lost a battleship during war and doesn't remember how. Shaughnessy is pal who helps look for it underwater Jerry Lewis, Mickey Shaughnessy</p>	<p><i>Last Train from Gunhill</i> 1959 Western USA MGM A marshall tracks down the man who raped and murdered his wife; it turns out to be the son of an old friend Kirk Douglas, Anthony Quinn at Colosseum February 1960</p>	<p>1. <i>The Diary of Anne Frank</i> 1959 Drama USA FOX Harrowing story of a young Jewish girl who, with her family and their friends is forced into hiding in an attic in Nazi-occupied Amsterdam Millie Perkins 2. 2nd Rugby Test &amp; 3rd Cricket Test 3. Mr. Mystic the Psychic Entertainer on Stage Evening Show</p>	<p>matinee: <i>The Sign of the Gladiator</i> 1959 Adventure Italy Tele Film Gladiator allows himself to be captured by queen of Syria so he can win her confidence Anita Ekberg pm: <i>The Trials of Oscar Wilde</i> 1960 Drama GB United Artists Chronicle of Oscar Wilde's libel suit against the Marquis of Queensberry and the tragic turn his life takes because of it Peter Finch at Sunset Drive- In October 1960</p>	<p>matinee: 1. <i>Night Passage</i> 1957 Western USA Universal Stewart works for railroad and brother Murphy belongs to gang planning to rob train payroll Audie Murphy, James Stewart 2. <i>The Golden Idol</i> 1954 Adventure USA Allied Artists Bomba to the rescue when the evil Arab chieftain Ali Ben Mamoud steals a golden idol from the Watusi tribe Johnny Sheffield pm: <i>A Summer Place</i> 1959 Drama USA Warner Brothers Adultery and teenage love at resort house on Maine coast Dorothy McGuire at Colosseum May 1960; at Orpheum December 1960 <i>No persons under 17</i></p>	<p>matinee: 1. <i>Copper Sky</i> 1957 Western USA FOX Jeff Morrow 2. <i>Gunfire at Indian Gap</i> 1958 Western USA Republic Gun battles at Indian Gap, with Vera Ralston as the beauty George Macready pm: <i>Crack in the Mirror</i> 1960 Thriller USA FOX Two love triangles: in the first, Hagalin is killed by his mistress and her lover. In the second, attorney Lamorciere discovers her woman would like to elope with his assistant. During the trial against two murderer lovers, attorney agrees to a minor sentence for them Orson Welles, Juliette Greco <i>No One Under 17</i></p>	<p><i>Oupa en Die Plaasnootentjie</i> Comedy South Africa Frederick Burgers, Miemele Retief</p>

# 1960 Sky-vue Drive-In

January	February	March	April	May	June	July	August	September	October	November	December
<p><i>Sataanskoraal</i> 1959 Comedy South Africa Ponie de Wet, Jamie Uys at Lantern February 1960</p>	<p><i>The Angry Hills</i> 1959 Thriller USA MGM During the latter part of WWII, an American soldier in Greece accidentally gains knowledge of a secret list of collaborators and is simultaneously pursued across the country by Nazi's and the Greek resistance Robert Mitchum</p>	<p><i>Tarzan's Secret Treasure</i> 1941 Adventure USA MGM Greedy gold seekers try to dupe Tarzan into helping them Johnny Weismuller</p>	<p>7.30 pm: <i>Naked Maja</i> 1959 Drama USA MGM Mishmash involving 18th-century Spanish painter Goya and famed model for title painting Ava Gardner, Pina Botin 9.30 pm: <i>The Happy Road</i> 1957 Comedy USA MGM Two single parents--Americ an Kelly and Frenchwoman Laage--are drawn together when their children run away from school together Gene Kelly, Barbara Laage</p>	<p>1. <i>Kruschev's Visit to America &amp; Scotland</i> Yard Featurette 2. <i>The Chaplin Revue</i> 1957 Comedy USA United Artisits Three Chaplin silent comedies "A Dog's Life", "Shoulder Arms", and "The Pilgrim" are strung together to form a single feature length film. Chaplin provides new music, narration, and a small amount of new connecting material Charlie Chaplin 3. <i>The Secret Man</i> 1958 Thriller USA Ronald Kinnoch Crime meller of an American missile expert who tries to find a spy among members of an experimental lab</p>	<p>6.45 pm: 1. <i>Escape from Terror</i> 1960 Adventure USA Palladium Yankee ingenuity vs. ruthless Red cunning in a border-to-Baltic flight for life Jackie Coogan 2. <i>Stronghold</i> 1952 Drama USA Lippert Pictures Lake becomes embroiled in 1860s Mexican revolution Veronica Lake 9.30 pm: 1. <i>Blackbeard the Pirate</i> 1952 Adventure USA RKO Newton serves as ship's surgeon under infamous pirate Blackbeard Robert Newton <i>No One under 13</i> 2. British Movietone: 8 Minutes of Royal Wedding</p>	<p>7 pm: <i>Till the Clouds Roll By</i> 1947 Musical USA MGM Biography of songwriter Jerome Kern uplifted by high-powered MGM talent, including Lansbury's "How D'Ya Like to Spoon With Me," Lena's "Why Was I Born?," Judy's "Look for the Silver Lining," and mini-production of Show Boat 9.45 pm: <i>It Started With a Kiss</i> 1959 Comedy USA MGM Wacky Debbie Reynolds and her army officer husband Glenn Ford try to make a go of marriage in Spain <i>No One Under 17</i> at Capitol June 1960</p>	<p>7 pm: 1. <i>Last of the Few</i> 1959 Drama South Africa Glynis Johns, Clarke McKay 2. <i>The Key Man</i> 1955 Drama Czech Jiri Weiss 9.45 pm: <i>She Didn't Say No</i> 1958 Comedy GB Sergei Nolbandov Eileen Herlie <i>NoOne under 13</i></p>	<p>7 pm: <i>A Touch of the Sun</i> 1956 Comedy GB Raymond Stross Alfie Bass, Frankie Howerd, Ruby Murray 9.15 pm: <i>The Rough and the Smooth</i> 1959 Drama USA AIP Young blonde woman seems to destroy everyone she comes in contact with William Bendix <i>No One Under 17</i></p>	<p>1. <i>Carry On Constable</i> 1960 Comedy GB Anglo Amalgamated Four new and inept constables report for duty at their local police station Sidney James, Kenneth Williams 2. <i>Scotland Yard Featurette</i></p>	<p>1. <i>Gazebo</i> 1959 Comedy USA MGM A TV writer kills a blackmailer (he thinks) and hides his body in the garden Glenn Ford, Debbie Reynolds 2. <i>Droopy's Good Deed</i> Cartoon</p>	<p>3.10 <i>To Yuma</i> 1957 Western USA Columbia A sheriff has to get his prisoner on to a train despite the threatening presence of the prisoner's outlaw friends Glenn Ford, Van Heflin</p>

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